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for Connoisseurs

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CONTENTS

JANUARY TO JUNE, 1921

(References to sections which recur monthly are given at the end of this table.)

JANUARY	PAGE
Poussin and Claude. By R. R. Tatlock.	3
On a dismembered Altarpiece by Marco Zoppo. By Tancred Borenius .	9
The Architecture of Saladin and the influence of the Crusades (A.D. 1171-1250) By Martin S. Briggs.	10
The Eumorfopoulos Collection—XI. T'ang pottery figures at the Victoria and Albert Museum. By R. L. Hobson	20
Two Drawings by Aert Claesz. By Campbell Dodgson	25
A new Teniers Tapestry at the Victoria and Albert Museum. By Francis Birrell	31
Chinese philosophy of Art—II. Wang Wei and Chang Yen-Yüan. By Arthur Waley	32
For III see (<i>March</i>)	111
For IV see (<i>May</i>)	244
Finnish Rugs. By Yrjö Hirn	32
Italian Furniture. By H. Clifford Smith	37
Two newly discovered Paintings by Michael Pacher. By George A. Simonson	38
FEBRUARY	
"The Adoration of the Kings" by Peter Brueghel the Elder. By C. J. Holmes	53
A Group of drawings by Paul Veronese. By Tancred Borenius	54
The Rizā Abbāsī M.S. in the Victoria and Albert Museum. By T. W. Arnold	59
English Furniture at the Burlington Fine Arts Club. By H. Avray Tipping	67
Two Pieces of English 15th century Embroidery at Lille. By Pierre Turpin	74
A Gold Ornament from the Kuban district. By O. M. Dalton	81
"Vision and Design." By C. J. Holmes	82
Chinese Porcelain in the Collection of Mr. Leonard Gow—V. By R. L. Hobson	84
For VI see (<i>April</i>)	196
For VII see (<i>June</i>)	301
Reynier and Claes Hals. By C. Hofstede de Groot	92
MARCH	
Editorial. " <i>Si Monumentum Requirit Circumspice.</i> "	105
A Tondo by Luca Signorelli. By Roger Fry	105
Maori Art. By Ralph Durand	106
Chinese Philosophy of Art—III. By Arthur Waley	111
A newly acquired Chassériau at the Louvre. By R. R. Tatlock	112
English Eighteenth Century Ormolu. By H. Avray Tipping	117

	PAGE
An unnoticed Byzantine Psalter—I. By Mary Phillips Perry	119
For II see (<i>June</i>)	282
Pictures at the Burlington Fine Arts Club. By Roger Fry	131
Claes Hals. I—By A. Bredius. II—By Tancred Borenius	138

APRIL

Editorial. <i>Modern British Painting—A Proposal</i>	155
Two Watteau Drawings. By R. R. Tatlock	156
Two Bronzes by Nicholas of Verdun. By H. P. Mitchell	157
The Textile Exhibition at South Kensington. By Francis Birrell	166
A Portrait of the Ugliest Princess in History. By W. A. Baillie-Grohman	172
An Early Christian Ivory Relief of the Miracle of Cana. By Eric Maclagan	178
Chinese Porcelain in the Collection of Mr. Leonard Gow.—VI. By R. L. Hobson	196

MAY

Editorial. <i>Cézanne and the Nation ; The Nameless Exhibition</i>	209
Two Rembrandt Portraits. By Roger Fry	210
A Portrait by Hans Holbein the Younger. By Paul Ganz	210
Two attributions to Carel Fabritius. By Percy Moore Turner	221
The Saracenic House—I. By Martin S. Briggs	228
For II see (<i>June</i>)	289
Limoges Enamels of the Aeneid series at Alnwick Castle. By Bernard Rackham	238
Chinese Philosophy of Art—IV. By Arthur Waley	244
Niccolò Pio, Collector and Writer. By Tancred Borenius	247

JUNE

<i>The Nameless Exhibition</i> by Desmond MacCarthy	261
A Self-Portrait by Rembrandt. By Roger Fry	262
The Barend Family. By John Hewitt	263
The Engraving of Arms on Old English Plate—I. By E. Alfred Jones	264
Georgian Rummets. By John Shuckburgh Risley	271
Othon Friesz. By Clive Bell	278
An Unnoticed Byzantine Psalter—II. By Mary Phillips Perry	282
The Saracenic House—II. By Martin S. Briggs	289
Chinese Porcelain in the Collection of Mr. Leonard Gow—VII. By R. L. Hobson	301

MONTHLY SECTIONS

Reviews (<i>monthly</i>)	44, 98, 144, 201, 249, 302
--------------------------------------	----------------------------

Monthly Chronicle

PAGE

The re-opening of the Wallace Collection; Etchings and Wood Engravings; Leicester Galleries; Mansard Gallery; Independent Gallery; Goupil Gallery Salon (<i>January</i>)	47
Picasso; National Portrait Society; Cyril Andrade, 8 Duke Street; The New English Art Club; The Fine Arts Society; Eldar Gallery (<i>February</i>)	98
Independent Gallery (Clive Bell); Mark Gertler; Negro Art; John Nash; Modern Dutch Art; Carfax Gallery; Agnew's Gallery (<i>March</i>)	146
City Churches; April Exhibitions; Max Dvorák (Campbell Dodgson); Adolf Hildebrand (Eric Maclagan) (<i>April</i>)	202
The Crome Centenary, (C. H. Collins Baker); May Exhibitions; National Gallery (<i>May</i>)	254
June Exhibitions; The London Group (A. Lavelli) (<i>June</i>)	313

Letters: (*monthly*)

"Early Italian pictures at Cambridge." (George F. Hill) (<i>January</i>)	50
The Cross and Candlesticks by Valerio Belli at South Kensington (H. P. Mitchell); "Early Italian Pictures at Cambridge." (Guido Cagnola) (<i>February</i>)	100
"Vision and Design." (D. S. MacColl) (<i>March</i>)	152
Auction Sale at University College, London. (Walter W. Seton) (<i>April</i>)	205
Clue to subject of Piero di Cosimo (Amateur) (<i>May</i>)	257
"Cézanne and the Nation" (C. J. Holmes) (<i>June</i>)	313
Auctions (<i>monthly</i>)	50, 101, 152, 205, 258, 314
Publications Received (<i>January, February, April, May, June</i>)	50, 102, 206, 258

LIST OF PLATES JANUARY TO JUNE 1921

JANUARY.

	PAGE		PAGE
Poussin and Claude. I— <i>Classical Landscape</i> , by Nicolas Poussin (Dr. G. Bellingham Smith). 8½" by 11¼"	2	Remains of the Church of St. George at Ludd. [D] West doorway of the Great Mosque (formerly the Church of S. John, Gaza)	13
II—[A] <i>Infant Moses and Pharaoh</i> , by Nicolas Poussin (Dr. Tancred Borenius). 7⅞" by 8½". [B] <i>View of the Lake of Bracciano</i> , by Claude Gellée (Dr. Tancred Borenius). 8¾" by 12¾"	5	II—[E] The Citadel at Aleppo. [F] S. Stephen's Gate, Jerusalem. [G] A Street Fountain at Jerusalem. [H] The Citadel at Cairo	16
On a dismembered Altarpiece by Marco Zoppo. [A] <i>S. Paul</i> , by Marco Zoppo (Ashmolean Museum, Oxford). [B] <i>Portrait of a Holy Bishop</i> , by Marco Zoppo (National Gallery). [C] <i>S. Peter</i> , by Marco Zoppo (Mr. Henry Harris)	8	The Eumorfopoulos Collection. I—T'ang pottery with coloured glazes. [A and C] Two Ministers. Height, 42". [B] A Lokapala. Height, 43"	21
The Architecture of Saladin. I—[A] Interior of the Great Mosque (formerly the Church of S. John) at Gaza. [B] The Chapel of the Virgin's Tomb, Jerusalem. [C]		II—T'ang pottery with coloured glazes. [D] Groom, height, 23". [E] Horse. Height, 31"	24
		Two Drawings by Aert Claesz. [A] <i>The Betrayal of Christ</i> , by Aert Claesz (British Museum). [B] <i>Christ before Pilate</i> , by	

	PAGE
Aert Claesz (British Museum)	27
A new Teniers Tapestry at the Victoria and Albert Museum	30
Finnish Rugs—I.	33
" " II.	36
Italian Furniture. [A] Chest with the Arms of the Delfini Family. [B] Chest with figures of Spring and Summer	39
Michael Pacher. [A] <i>The Marriage of the Virgin</i> , by Michael Pacher (National Gallery, Vienna). [B] <i>The Flagellation of Christ</i> , by Michael Pacher. (National Gallery, Vienna)	42

FEBRUARY.

<i>The Adoration of the Kings</i> , by Pieter Brueghel, the Elder. 43½" by 32¼". (National Gallery)	52
A Group of Drawings by Paul Veronese. I.—[A] <i>Studies for a Last Judgment?</i> (Mr. Henry Oppenheimer). 30 by 21 cm. [B] <i>Sheet of Studies</i> (Mr. G. Bellingham Smith). 30.5 by 21 cm.	55
II—[c] <i>Various Studies</i> (Mr. P. H. Turner). 12 by 11 cm. [D] <i>Mars and Venus</i> (Mr. G. Bellingham Smith). 10 by 13.5 cm. [E] <i>Christ at Simon the Pharisee's</i> . (Formerly in the collection of Sir Joshua Reynolds)	58
The Riza Abbasi MS. in the Victoria and Albert Museum. I—[A] <i>Shapur showing Shirin the portrait of Khusrau</i> . [B] <i>Khusrau and Shirin</i>	63
II—[c] <i>Meeting of Khusrau and Shirin</i> . [D] <i>Farhad kneeling before Khusrau</i> . [E] <i>Farhad carrying Shirin</i>	66
English Furniture at the Burlington Fine Arts Club. I—[A] Mahogany Commode. Height, 2' 9", width 4' 9", depth 2' 2". About 1750. (Mr. Leopold Hirsch). [B] Mahogany Settee, covered with grospoint needlework. Height, 3' 2", width, 6' 6", depth, 2' 9". About 1750. (M. Henry Hirsch)	69
II—[c] Mahogany Armchair in the finest manner of the English rococo style, upholstered in finely executed Fulham Tapestry. Height, 3' 7½", width, 2' 8", depth, 2' 2". About 1750. (Col. H. H. Mulliner). [D] Mahogany pole screen, on tripod stand, with panel of Fulham Tapestry. Height, 5' 3", width, 2' 3", depth, 1' 8". About 1750. (Col. H. H. Mulliner)	72
Two pieces of English 15th century embroidery at Lille. I—[A and B] Orphreys in English Embroidery (Lille Museum)	77
II—[c and D] Orphreys of a chasuble of the end of the 15th century attached to a modern vestment. (Catholic Church, Kenilworth)	80
A Gold Ornament from the Kuban district...	80

	PAGE
Chinese Porcelain in the collection of Mr. Leonard Gow. I—Pair of figures of barbarians on lions. Height, 6½". K'ang Hsi period. Bottom row: Pair of perfume baskets and a beaker. Height, 4½". Late Ming period. (Mr. Leonard Gow)	85
II—Covered jar, one of a pair. Height, 21¾". K'ang Hsi period. (Mr. Leonard Gow)	87
III—Covered jar, one of a pair. Height, 21¾". K'ang Hsi period. (Mr. Leonard Gow)	90
Reynier and Claes Hals. I—[A] <i>View of the Groote Houstraat at Haarlem</i> , ascribed to Claes Hals. (Frans Hals Museum). [B] <i>View of a Village</i> . Claes Hals. (Mr. R. C. Witt)	93
II—[c] <i>Girl reading</i> , ascribed to Claes Hals. (Mauritshuis. The Hague). [D] <i>Girl peeling apples</i> . Reynier Hals. 35 by 25 cm. (Mrs. Crena de Jongh. The Hague). [E] <i>Girl sewing</i> . Reynier Hals. 35 by 25 cm. (Mrs. Crena de Jongh, The Hague)	96

MARCH.

<i>Holy Family with Saints</i> , by Luca Signorelli. Tondo. 2' 10" dia. (Messrs. Lewis & Simmons)	104
Editorial. Some of the Threatened Churches. [A] <i>S. Magnus the Martyr</i> , Lower Thames Street. Built by Wren in 1676. Steeple added in 1705 by Wren. (Tower to be preserved). [B] <i>S. Nicholas Cole Abbey</i> , Knight rider Street. Built by Wren in 1677. [C] <i>S. Mary Woolnoth</i> , Lombard Street, by Hawksmoor, Wren's pupil	107
Maori Art. [A] Wooden pillar, representing Hinenioa in the arms of her lover, Tutanekei. [B] A Carving in which facial tattoo marks are accurately represented. The figure has the peculiarity of having the correct amount of fingers. [C] Wooden pillar, representing a hero of Maori legend who invented stilts in order to rob his neighbours' orchards. Between the stilts is represented the man who caught the thief. [D] A wooden pillar representing Hinenioa, who swam across Lake Rotura to join her lover. She is represented with swimming bladders in her hands	110
A newly acquired Chassériau at the Louvre. [A] <i>Venus Marine</i> (Louvre). [B] Sketch in sanguine for <i>Venus Marine</i> , (Arthur Chassériau)	113
English Eighteenth Century Ormolu. [A] Cup and cover of blue Bristol glass with silver-gilt mounts. Mounts marked T.H. for Thomas Heming, Hall mark 1752, (Col. H. H. Mulliner). [B] Cassolettes, one of a pair mounted in ormolu, probably at the Soho works. About 1770, (Col. H. H. Mulliner). [C] Tea urn of Battersea enamel mounted in gilded metal. About 1760 (Col.	

	PAGE		PAGE
H. H. Mulliner). [D] Candelabra, one of a pair. Body of Derbyshire spar, mounted in ormolu, probably at the Soho works. About 1770 (Col. H. H. Mulliner) . . .	116	emblematic of the Virtues and Vices. Franco-Flemish; 16th century. 7' by 2' 11" and 6' 6" by 2' 11". (Major the Hon. J. J. Astor)	173
An Unnoticed Byzantine Psalter. I—[A] Frontispiece, etc. [B] <i>The Ascension</i> . [C] " <i>He sent flesh into their tent</i> " . . .	123	A Portrait of the Ugliest Princess in History. [A] <i>Duchess Margaret of Tyrol</i> , by Quentin Matsys. Panel, 29" by 19". (Mr. Hugh Blaker). [B] Drawing commonly attributed to Leonardo da Vinci (Windsor Castle Library)	176
II—[A] <i>The Entombment</i> . [B] <i>Adoration of the Magi</i> . [C] <i>Communion of Apostles</i> . [D] <i>Harrowing of Hell</i> . [E] <i>Digged a pit</i> . [F] <i>The Waters of Babylon</i> . [G] <i>The Resurrection</i> . [H] <i>Daniel's Vision</i> . [I] <i>The Plagues</i>	126	An Early Christian Ivory Relief of the Miracle of Cana. I— <i>The Filling of the Water-Pots at the Miracle of Cana</i> . 4½" by 3½" . . .	179
Pictures at the Burlington Fine Arts Club. I— <i>The Nativity</i> , Florentine School, c. 1450, Panel 8½" by 25½" (Sir Henry Howorth) . . .	130	II—I. <i>S. Peter and S. Mark in Rome</i> (South Kensington). 2 and 6. <i>S. Mark in the Pentapolis</i> (Milan). 3, 4 and 5. <i>S. Mark in Alexandria</i> (Milan). Ivory reliefs . . .	183
II— <i>Mythological Subject</i> , by Piero di Cosimo. Panel 28" by 80" (H.H. Prince Paul of Serbia)	133	III—7. <i>The Annunciation</i> (Trivulzio Collection). 8. <i>The Miracle of Cana</i> (South Kensington). 9. <i>The Raising of Lazarus</i> (British Museum). 10 and 12. <i>S. Menas and S. Mark</i> (Milan). 11. <i>A Saint</i> (Cluny). [A] <i>The Miracle of Cana</i> (Salerno). [B] <i>The Raising of Lazarus</i> (Salerno). Ivory reliefs	186
III—[A] <i>Medea and her Children</i> , Ercole de Roberti. Panel 18½" by 12" (Sir Herbert Cook). [B] <i>Brutus and Portia</i> , Ercole de Roberti. Panel 19" by 12½" (Sir Herbert Cook)	136	IV—[C] <i>The Angels appearing to the Shepherds</i> , and <i>The Massacre of the Innocents</i> . [D] <i>The Nativity</i> , and <i>The Flight into Egypt</i> . [E] <i>The Healing of the Blind Man</i> , and <i>The Maries at the Sepulchre</i> . (Salerno). Ivory reliefs. [F] <i>The Last Supper</i> (and <i>the Miracle of Cana</i> ?). Silk-embroidered roundel from Egypt (South Kensington). [G] <i>The Filling of the Water-Pots</i> . Miniature from the Gospels of Rabula (Florence)	190
IV— <i>S. Jerome in a Landscape</i> , Venetian School, c. 1530. 37" by 44" (Mr. Douglas W. Freshfield)	139	Chinese Porcelain in the Collection of Mr. Leonard Gow.—VI. I—Figures of a Chinese Lady and Gentleman, famille verte porcelain. Height (of lady) 14". K'ang Hsi period. (Mr. Leonard Gow) . . .	197
Claes Hals, II. [A] <i>The Huckster</i> , by Claes Hals. 20¾" by 15¾" (Mr. E. Bolton). [B] <i>A Roman Beggar</i> , by J. C. Van Has-selt. 14½" by 21" (Messrs. Durlacher) . . .	142	II—Pair of covered jars. Famille verte with coral red grounds; and a square vase with black ground. Height, jars 21½", vase 20". (Mr. Leonard Gow)	200
Monthly Chronicle. Independent Gallery. [A] <i>Landscape</i> , by Duncan Grant. [B] <i>Mosaic</i> , by Boris Anrep. [C] <i>Portrait of a Lady</i> , by George Barne	147	A Monthly Chronicle. <i>Landscape</i> . Drawing in Indian ink, by Jean Marchand . . .	204
APRIL.		MAY.	
<i>Old Woman</i> , by Antoine Watteau. Drawing in red and black chalk. 8¾" by 6¾". (Mr. Augustine Birrell)	154	Two Rembrandt Portraits. I— <i>Portrait of a Man</i> said to be Titus the son of Rembrandt. 38½" by 32¼" (Prince Yussupoff)	208
Two Bronzes by Nicholas of Verdun. I— <i>Moses and a Prophet</i> . Bronze; by Nicholas of Verdun, about 1180. (Ashmolean Museum)	160	II— <i>Portrait of a Woman</i> , said to be the wife of Titus, the son of Rembrandt. 38¾" by 32½" (Prince Yussupoff)	211
II— <i>Noah and David</i> . Bronze; modifications of the figures on Plate I. (Ashmolean Museum)	161	Editorial. Cézanne and the Nation. [A] <i>Landscape</i> by Paul Cézanne (Miss G. Davies). [B] <i>Still-life</i> by Paul Cézanne (Miss G. Davies)	214
III— <i>Abraham and the Three Angels</i> , by Nicholas of Verdun, 1181. Champlevé enamel on copper gilt, on the altarpiece at Klosterneuburg. <i>S. Andrew</i> , by Nicholas of Verdun, about 1200. Repoussé silver figure on the Shrine of the Three Kings in Cologne Cathedral	164	A Portrait by Hans Holbein the Younger.	
The Textile Exhibition at South Kensington. I— <i>Falconry</i> . Franco-Flemish Tapestry; early 15th century. 13' by 5' 2". (Musée des Arts Decoratifs, Paris)	167		
II— <i>Bear Hunting</i> . French Tapestry; first half of 15th century. 4' 11" by 5' 10". (M. Demotte)	170		
III—Pair of tapestry panels, with figures			

	PAGE
<i>Portrait</i> , attributed to Hans Holbein the Younger. 21" by 14½"	217
Two attributions to Carel Fabritius. I—[A] <i>Portrait of a Girl</i> , attributed to Carel Fabritius. 21¼" by 17" (Musée des Beaux Arts, Ghent)	220
II—[B] <i>Portrait of a Man</i> , attributed to Carel Fabritius (Brussels Museum)	223
III—[C] <i>Portrait of a Young Man</i> , by Carel Fabritius (Boymans Museum, Rotterdam). [D] <i>Goldfinch</i> , by Carel Fabritius (Mauritshuis, Hague)	226
IV—[E] <i>Abraham de Notte</i> , by Carel Fabritius (Rycks Museum, Rotterdam). [F] <i>Soldier at the Gate</i> , by Carel Fabritius (Schwerin Gallery)	229
The Saracenic House. I—[A] The courtyard (<i>hosh</i>) of an old house in Cairo showing the alcove (<i>takhtabosh</i>). [B] windows of turned lattice-work (<i>mush-arabiya</i>) in an old house in Cairo	232
II—[C] House of Gamal ed-Din ez-Zahaki, Cairo. The courtyard (<i>hosh</i>) and the loggia (<i>makad</i>). [D] House of Gamal ed-Din ez-Zahaki, Cairo. The great hall (<i>ka'a</i>)	236
Limoges Enamels of the Aeneid series at Alnwick Castle. I—[A] The signal for war given by Turnus from the citadel of Laurentum. " <i>Rauco strepuerunt cornua cantu.</i> " [B] The sacrificial feast of Evander before the walls of Pallantium interrupted by the arrival of Aeneas and his fleet; Pallas, son of Evander, challenging Aeneas, who answers from the poop of his vessel. " <i>Tum pater Aeneas puppi sic futur ab alta</i> "	240
II—[C] Pallas conducts Aeneas from the ship to his father. " <i>Excepitque manu dextramque amplexus inhaesit.</i> " [D] Evander relating to Aeneas how Fauns and wild men once dwelt in the land. " <i>Haec nemora indigenae Fauni Nymphaeque tenebant</i> "	241
III—[E] Venus making a sign with thunder and the flashing of arms in the heavens to Evander and Pallas with Aeneas and Achates. " <i>Arma inter nubem . . . rutilare vident et pulsa tonare.</i> " [F] Evander bidding farewell to Pallas, who rides forth with Aeneas and Achates to meet Tarcho and the Etruscans appearing from a grove in the background. " <i>Ipse agmine Pallas In medio, chlamyde et pictis conspectus in armis.</i> " (The six plaques belong to the Duchess of Northumberland)	245
A Monthly Chronicle—[A] <i>Farm and Pond</i> ,	

by John Crome. 14" by 11" (Miss H. M. Fisher). [B] <i>S. Martin's Gate</i> , by John Crome. 19" by 14½" (Miss Faith Moore)	255
JUNE.	
A <i>Self-Portrait</i> by Rembrandt. 29" by 25¾" (Mr. G. Serra)	260
The Barend Family. A Fresco in Chichester Cathedral, attributed to Barent Dircksz, c. 1519	265
The Engraving of Arms on Old English Plate.—I	265
Georgian Rummers. I	270
II	273
III	276
Othon Friesz. <i>La Bergère assise</i> , by Othon Friesz. <i>Jeune Femme à la Fenêtre</i> , by Othon Friesz	279
An Unnoticed Byzantine Psalter.—II, III—[A] <i>David in Cave</i> . [B] <i>David and Philistines</i> . [C] <i>Coronation of David</i> . [D] <i>Beheading of Goliath</i> . [E] <i>David's Escape</i> . [F] <i>David rebuked by Nathan</i> . [G] <i>David and Goliath</i>	283
IV—[H] <i>Elijah between Night and the Dawn</i> . [I] <i>Saints</i> . [J] <i>Church</i> . [K] " <i>Breakest head of Leviathan in pieces.</i> " [L] <i>Jonah</i> . [M] <i>The Blessed Virgin Mary</i> . [N] <i>Habbakuk</i> . [O] <i>Horsemen</i> . [P] <i>Waters saw and were afraid</i>	286
The Saracenic House.—II, III—[A] Old Houses (Turkish style) on the bank of the Khalig-el-Masri, Cairo. [B] Old Houses at Rosetta. [C] Courtyard of the House of Abdallah Pasha at Damascus	291
IV—[D] Alcove in courtyard of a house in the Turkish style at Damascus. [E] Great Hall (Ka'a) in the house of Abdullah Pasha at Damascus	294
Chinese Porcelain in the Collection of Mr. Leonard Gow—VII. I—Kuan-yin vase, with famille verte decoration. Height 18½". K'ang Hsi period. (Mr. Leonard Gow)	297
II—Vase, height 17¼", and two covered bowls, height 8½", with famille verte decoration. K'ang Hsi period (Mr. Leonard Gow)	300
III—Vase, blue and white. Height, 30". K'ang Hsi period (Mr. Leonard Gow)	303
Auctions. [A] <i>Studies of Angels</i> , by Benozzo Gozzoli. [B] <i>Sick Woman in Bed</i> , by Rembrandt	312



Classical Landscape, by Nicolas Poussin. 8 $\frac{1}{4}$ " by 11 $\frac{1}{4}$ " (Dr. G. Bellingham Smith)

POUSSIN AND CLAUDE

BY R. R. TATLOCK



IN the smoking-room of the Burlington Fine Arts Club there has been on view for the past few weeks a little loan collection of drawings by Poussin and by Claude. The exhibition was a private one but it was of so much general interest as affording a further and exceptional opportunity for the comparative study of the monotone work of the two masters that it would have been regrettable if the pleasure it gave to those who saw it were not to be in some way recorded.

The organisers probably would not claim that every drawing on the walls is of unquestionable authenticity or even that all the authentic ones were produced at the very height of the artist's inspiration. One feels them to be rather a set of good average productions, and for that reason thoroughly representative of the two masters. The majority are, as might be expected, by Claude, who is, as regards quality as well, rather the more fortunate. This may be partly accounted for by the fact that the great mass of his work, and consequently the examples likely to be available for exhibition, is singularly even in quality—far more so than is that of Poussin.

This fact leads one to compare the two men in other respects. We are accustomed to think of them together, for not only were they both natives of the same soil, born almost at the same moment in history, and subjected in youth to similar influences, but they were alike in studying in a new way the outward appearances of natural things. The same kinds of subject, too, attracted both, and in certain ways their influence on later art has been identified with a common movement which, as it revealed itself, developed into one of the most vital traditions in the history of modern painting. And yet the more deeply one searches for clues to their character and the more perfectly one responds to the spirit of their art, the wider does the breach between them grow, until at last one stands amazed that two such opposite characters, to each of whom, as men, life seems to have been a completely different thing, could come so intimately together through their profession.

To one who might have met them at the time when each, actuated by the same ambition, turned his face to Rome, little enough resemblance would have been apparent between them. Nicolas Poussin was eager, vigorous and determined in his attitude to the events of every-day life; very fully conscious of himself, but having at the same time a sufficiently scrupulous sense of the feelings and desires of others to

enable him to be not only respected but admired and beloved. His was an acquaintance to be sought by the serious man, for he had a happy capacity for interesting himself in human ideas and felt the philosopher's relish in a clear mind and a problem resolved. He was eminently civilised, and his view of men and of nature was the result of a keen, quick observation that was habitually and instinctively employed by him to construct as definite, as vivid and as complicated an intellectual concept as possible. In addition to that he possessed the precious gift for inventing arrangements of the material of the visual memory, and the art that he produced was peculiarly distinguished by the success with which he made use of these visions of the intellect to heighten the effect of his compositions. The story of his development as an artist is the story of an increasingly intimate fusion of one kind of psychological concept with another and the ease and perfection of his attainment in this respect constitutes one of the most remarkable achievements in the history of design. It was not to be wondered at that as Poussin grew older and wiser and clever and more celebrated that he became more conscious of his own place and function and increasingly careful of wasting himself for the sake of mere company by associating with dissimilar spirits. When he had relations with his fellows it appears generally to have been the result of some kind of mutual arrangement and dependent on some common pursuit.

It was characteristic enough of Poussin that he was, in the course of one of these acquaintanceships, taken to Rome on a definite mission, and it was as characteristic of Claude that he went there because he longed to go, as Whittington went to London. Claude's solitary figure on the road to Rome would not have impressed an observer as having anything in common with the other. He appeared dark of brow and slow and clumsy of movement, very gentle, very patient, with little apparent ambition and certainly with no pride; gloomy to a fault but with an insistent strain of good-nature that, one imagines, could on occasion broaden into humour; the sort of man the world loves if he succeeds and despises if he fails. To Claude, life was not a spectacle on which his brain could feed. He had conscious wish to interpret, much less to influence the things he witnessed around him. To him nature was a mysteriously intoxicating force supervising the world and including in that supervision the fate of Claude Gellée, and he was happiest when he felt himself controlled most strongly and was conscious of being most deeply sub-

merged in and identified with all that visible life with which he could so fully live and in which he believed with passion and devotion. The waters and the sky and the green life of the earth appeared to his romantic mind as continually expressing sentiments that were native to himself and that had come to be indispensable to him as a consolation and a refuge from the world of men and affairs. While Poussin's isolation was in reality an intellectual aloofness, that of Claude was due to his impulse to commune alone with nature as others communed alone with God. Claude believed in nature, and if he brought himself to love men it was because they too were hers. He resembled in this respect a type of scientist now for the last twenty years, in the atmosphere of specialised science, extinct, who could still, before the invasion of Einstein and the psychologists made of them a laughing-stock, look upon the clouds and listen to the sea and the wind with rapture and adoration. So the attitude towards subject matter was strikingly at variance in Poussin and in Claude. The former had visions in his brain with which he lived in a luxury of delight. He saw natural scenery and groups of people as imperfect compositions, as slovenly designs, unbearably, tormentingly ineffectual but full, in their bulk and space and in their growth and their movement, of the material of which dreams could be made. For him the dream was all and nature was the disorderly force that furnished the material for man to use in his own way and for his own delight. The object of nature was not his object, her effort in creating and maintaining life and dead matter and transforming their appearances was directed towards the fulfilment of a half hidden utilitarian scheme which to the artist seemed often misdirected and gross.

When, however, it came to representing nature the two men had more in common and in many respects adopted an identically similar technique. But while Poussin invariably observed his subject as a whole, Claude had an unfortunate trick of elaborating his preliminary sketch-plan part by part—of thrusting, as it were, wedge-shaped masses of landscape into his picture from the sides, in the manner of the "wings" in stage scenery. Within each mass of this kind there is always a more or less complete three-dimensional design, and he relies on his ability to co-relate the masses to obtain his final pattern. The result is that sometimes there exist two kinds of composition in the same picture. The first consists of a large two-dimensional pattern to enjoy which the eye must accept as a factor the surface of the canvas or the paper, as the eye accepts it in the case of the great majority of Korean, Chinese and Japanese paintings and drawings, or in the case of

Whistler. The second consists of a number of far more complicated three-dimensional designs which affect us in spite of the flat surface, which is in this case no longer a part of the picture but is a mere means by which the picture was made, like the paint and the brushes. So that one finds oneself, the moment a Claude drawing is seen, vividly aware of an effective balancing of graduated spaces. Every little seemingly representational or even merely accidental detail stands poised in its own place, fixed and indispensable because of its relationship to all the other details surrounding it. Then, in the case of many of Claude's works, we find ourselves picking out a certain group of trees here, and then a hill or field there, and responding in a slightly different way to them. The artist seems now to be asking something more or something different of us. But Poussin demands this attitude of mind for the whole of his picture.

Now, many people, as one can satisfy oneself by experiment, are capable of reacting only to two-dimensional pattern and respond to Claude's "charm", just as they do to that of Whistler or of D. Y. Cameron, but they fail to turn the corner with which he confronts them and remain blind to part of his appeal. Such observers never really understand Poussin and usually frankly say so. Claude, one suspects, will always remain, so long as he is judged on pure design, the more popular of the two.

It is in this connection interesting that John Ruskin in the course of his involved arguments regarding Claude should, while advocating in his own curious way the practice of "foreshortening", have forefelt the importance of the illuminating principle of the three-dimensional design.

The peculiar individual characteristics of the two masters may be studied to advantage in the drawings reproduced on PLATE II, A and B. The superficial pattern of a sketch like that of the *Infant Moses and Pharaoh* is a poor, tawdry thing, and until one feels the depths depicted it imparts hardly any æsthetic thrill at all. So completely indeed is the effect of such a drawing dependent on the transmission of the sense of solidity and cubic space that it is only with a considerable effort that one's eye can accept it as a flat pattern.

In the Claude drawing of the *Lake of Bracciano* the charm of the pattern insists itself upon us at once, but presently we become aware of a more complicated system of structural composition in the realisation of the shrubs and grasses in the foreground with the beautifully conceived row of darker trees beyond; at first sight words like charming, slight, effective, delicate, come to mind; one feels that the fluent pencil of the artist in tracing



A *Infant Moses and Pharaoh*, by Nicolas Poussin. 7 $\frac{7}{8}$ " by 8 $\frac{1}{2}$ ". (Dr. Tancred Borenius)



B *View of the Lake of Bracciano*, by Claude Gellée. 8 $\frac{1}{4}$ " by 12 $\frac{1}{4}$ ". (Dr. Tancred Borenius)



A *St. Paul*, by Marco Zoppo. (Ashmolean Museum, Oxford)



B *Portrait of a Holy Bishop*, by Marco Zoppo (National Gallery)



C *St. Peter*, by Marco Zoppo. (Mr. Henry Harris)

the contours of the scene, had written down "this thing is perfect." It is only after an interval, however brief, that one associates the thought of structure, of depth, of power and of greatness with the drawing—as apart, of course, from the subject depicted, which may easily have any of these qualities. An amusing study of this interesting drawing can be made by a comparison with a photograph of the exact scene which happens to exist in Sante Bargellini, Etruria Meridionale (*Italia Artistica*, 48), page 82, which demonstrates very beautifully how Claude interpreted his subject and based his design upon the great V-shaped contour of the hills and the little V-shaped arrangement of the foreground and the third and still smaller V-shaped line of the lake bank connecting these two main masses. This was his favourite, almost his invariable starting point when sketching, though no doubt the evident haste with which the drawing was made—which probably accounts for the slightly perfunctory and mechanical treatment of some of the ridges of the hills—enables one to note the characteristic with less of an effort than usual. It is a remarkable thing that so topographical a drawing should succeed in imparting so vividly the lyrical delight experienced by the artist. It is noticeable that in this, as in almost every work of Claude, even those including figures, a stillness reigns over all; nothing ever moves; no tree so much as stirs. This is a characteristic of much French art, both that of the distant past and of our own day. I can, for instance, remember only one picture of Cézanne which represents

movement in the way that every little journeyman in Italy depicted it.

The drawing before us was carried out with pen and sepia and indian ink wash, and is signed below "Claudio fecit sovra il lac di bracciano". (Cf. Collections Palgrave, Wellesley and Fairfax Murray.) The *Infant Moses and Pharaoh* is in black chalk, pen and sepia with brush drawing in three colours. (Cf. the pictures in the Louvre and the Collections Lempereur; Lord Northwick; and see Friedlander, p. 225.)

The other drawing reproduced of a *Classical Landscape* [PLATE I] is a superb example of Poussin's landscape work, though looser in both design and handling than was usual with him. Its sonority and formal completeness has a Bach-like flavour that is unmistakeably recognisable as Poussin's. The arrangement of the subject, with the repetition of the pinnacle, etc., escapes monotony because it was Poussin who interpreted it. It will at once be noticed how remarkably the spirit and the technique of Claude has entered into the depiction of the boats, the hills, etc., on the extreme right hand. The drawing is in pen and sepia and sepia and wash, and is unsigned.

In certain respects the most perfect work in the exhibition is a drawing of two ships by Claude in which we see him at his best. The drawing referred to has just been published as No. 11, Pt. 1, of the second series of reproductions by the Vasari Society, and the original is in the possession of Henry Oppenheimer, Esq.

ON A DISMEMBERED ALTARPIECE BY MARCO ZOPPO BY TANCREDO BORENIUS



ONE of the early Italian pictures, forming that remarkable collection, which the Hon. W. T. H. Fox-Strangways (subsequently fourth Earl of Ilchester) in 1850 presented to the Ashmolean Museum at Oxford, is a half-length figure of St. Paul, on gold ground [PLATE A]. Through a mistake, which is really not much to be wondered at in the early days of connoisseurship, this picture for some time passed as a work by Luca Signorelli, until Crowe and Cavalcaselle¹ recognized the author as being Marco Zoppo, as a characteristic example of whose art the picture has since been referred to by all who have written on the subject. Little or nothing seems to be known about the history of the panel prior to its acquisition by Lord Ilchester, who, according to his own statement, bought the pictures presented by him to the

Ashmolean Museum at Rome some years later than those which he in 1825-28 collected at Florence and in 1828 presented to Christ Church. The picture itself only allowed the inference that it must originally have formed part of a series of half-lengths constituting the upper course of a composite altarpiece. Its size is 19½ by 12 inches (49.5 by 30.5 cm).

Two or three years ago my attention was drawn by Mr. Henry Harris to a half-length figure of St. Peter [PLATE C] discovered by him in London, and which plainly proclaimed itself a companion piece to the Oxford panel. Not only did the style of Mr. Harris' excellently preserved picture point to Marco Zoppo beyond the possibility of doubt, but the manner of showing the figure, and the dimensions of the panel (19 by 12 inches) made it appear a certainty, that the two pictures originally formed part of the same altarpiece, no doubt as actual *pendants* on each side of the central panel in the upper course, which, as may be seen from many

¹ Crowe and Cavalcaselle, *History of Painting in Italy*, 1st ed., iii., 35; 2nd ed., v. 121. See also *History of Painting in North Italy*, 1st ed., i., 349; 2nd ed., ii., 52.

instances, usually was a half-length of the Dead Christ in His tomb. On the gold background of Mr. Harris' panel the ogival outline of the original Gothic frame shows with greater distinctness than on the Oxford picture.

Discoveries as regards portions of dismembered altarpieces have the property of gradually accumulating; and I was therefore more pleased than surprised the other day, on examining the pictures lately presented by Mr. A. de Pass to the National Gallery, to find a half-length figure of a Holy Bishop [PLATE B] which evidently is a third member of the series we have now been reconstituting. Again there is complete identity of style and mode of presentment; the size is 10 by 10½ inches—the picture having thus been somewhat cut at the sides, whilst the top of the panel has been converted into a semi-circular arch. Nevertheless, the outlines of the original Gothic frame are showing on the gold ground exactly in the same manner as in Mr. Harris' panel.

Perhaps the publication of this note may further the identification of the still missing parts of the series; apart from the central panel,²

² In case the dimensions make this possible, this might quite conceivably be the fine three-quarter length of *Christ in the Tomb*, belonging to Signor Roberto Schiff of Pisa and reproduced in Venturi, *Storia dell' arte italiana*, vol. vii., pt. iii., p. 39. I do not, however, possess sufficient data about Signor Schiff's picture to put this forward as anything but a suggestion.

there must originally have existed a pair to the National Gallery figure, and there were possibly still more panels in the series, if the altarpiece was a very elaborate one. Among the surviving works by Zoppo I know of no big full-lengths that could be identified with the panels in the principal course of the altarpiece; and it is just possible, that at the time when this was dismembered, the smaller panels may have fared better than the big ones, being more portable and looked upon as curiosities. Where that altarpiece originally stood is also for the present a matter of conjecture. We possess but few records of any large polyptychs by Marco Zoppo: one big altarpiece ("palla grande") by him, dating from 1468, there was in the church of S. Giustina in Venice,³ but of this we possess no description, and it has been missing since the 17th century. Although it is thus impossible to carry the process of historical reconstruction quite as far as could be desired, it is yet interesting to have found out something about a work which must have taken rank among the more important productions of this fascinating artist.

³ Sansovino, *Venetia*, ed. Martinioni, 1663, p. 42.

THE ARCHITECTURE OF SALADIN AND THE INFLUENCE OF THE CRUSADES (A.D. 1171—1250)*

BY MARTIN S. BRIGGS

IT would be interesting to trace the influence of the greatest soldiers of history upon the architecture of their respective periods. In some cases it would be very slight, in others considerable. Among the ancient despots of the East, it was common for the King to combine the functions of commander-in-chief and master-builder of the State. Napoleon found time to interest himself in the façade of Milan Cathedral, in the re-planning and embellishment of Paris, and in the monumental work, prepared under his inspiration, describing the ancient buildings of Egypt. Conversely, Lord Kitchener as a very young man, attracted attention by his archæological work in Palestine, long before he conquered the Soudan, ruled Egypt, or raised the Army that finally won the recent war.

Saladin, or to give him his full name and titles, El-Melik en-Nasir Abu-l-Muzaffar Salah-ed-dunya-wa-d-din Yusuf ibn-Ayyub, was aptly christened "Honour of the Faith", for such is the English meaning of his name. As the gentle

knight "*sans peur et sans reproche*" of the Crusading story, he has been popularised by Sir Walter Scott in *The Talisman*, and lives in more serious history as a great soldier without a serious stain on his reputation at a time when cruelty and treachery characterised the records of nearly all his contemporaries, especially the majority of the leading Crusaders themselves. He was born in 1137 or 1138 at Tekrit in Mesopotamia, one of the many towns mentioned in this article that have become familiar to Englishmen during the past few years. His father's name, Ayyub (Job), explains the name of the Ayyubide dynasty in Egypt of which Saladin was the founder, and the "Ayyubide" architecture of Egypt and Palestine between 1171 and 1250 with which this article is concerned. By birth Ayyub was a Kurd from Northern Armenia. His son is therefore one more example of the energy and ability of the various foreign rulers of Egypt, like Ibn-Touloun in the 9th century, and the later mameluke Sultans who made Cairo one of the most beautiful cities in the world. At the time of Saladin's birth the Turks had already spread over most of the eastern part of the old Baghdad caliphate, that famous dominion being reduced to

* This article is a sequel to *Fatimite Architecture in Cairo* (A.D. 969-1171), by the same author, published in our issues for September and October.

a small part of Mesopotamia. Their first or Seljuk empire had included most of Syria in the latter half of the 11th century, but towards the end of that century it broke up, thus contributing largely to the initial successes of the Crusaders, who captured Jerusalem in 1099 and established over most of Palestine a Latin kingdom which lasted nearly ninety years. The Seljuk Turks were soldiers rather than artists, but they were by no means indifferent to culture, and provided an excellent system of education in their numerous colleges.

While the Crusaders as they settled in Palestine made Oriental marriages and contracted Oriental ways, or at any rate all the less desirable of Oriental ways, the *Atabeg* or ruler of Mosul was becoming a powerful menace to them, and in 1128 established his power at Aleppo. A few years later he appointed Ayyub governor of Baalbek, and in 1154 Nur ed-Din, King of Aleppo and son of the *Atabeg* of Mosul, entered Damascus. At his court there Saladin spent the next ten years of his life. He appears to have been a retiring youth, devoted to books and religion, and content to spend most of his time in the famous *medresas* (colleges) of Damascus. From 1163 to 1171 there was a constant struggle between the Turks and the Crusaders for the possession of Egypt, then tottering helplessly to its fall under the feeble rule of the later Fatimites. The Egyptians formed secret alliances with each of the invaders from time to time, and in these transactions the Crusaders appear at their worst. Saladin now arrives on the scene as a studious and self-effacing officer on the staff of his uncle, the commander of the Turkish army in Egypt. In 1167 he was appointed governor of the fortified city of Alexandria, whose Arab walls and towers now no longer exist, but are finely illustrated in Jomard's *Description de l'Égypte* as they appeared in 1798. A truce having been arranged, he was then entertained at the court of the Crusading king. A treacherous invasion of Egypt by King Amalric of Jerusalem again in the following year led to a frantic appeal to Nur ed-Din for intervention from the Fatimite caliph. Saladin was sent with the Turkish army, under his uncle, who then became *wezir*, or chancellor of Egypt. In 1169 Saladin, though a young man, was chosen to succeed him, and two years later—on the death of the caliph—he ascended the throne of Egypt himself, acknowledging the suzerainty, only so far as was necessary, of Nur ed-Din. He had again fought against the Crusaders, at Damietta, Gaza, and Deir el-Belah, during the two years that he was *wezir*, and he also was forced to attack the Soudanese troops of the Egyptian army, who had risen against him.

But from 1171 to 1182 he ruled and resided in Cairo, leaving his mark on the city, according to

Professor Lane-Poole, more strongly than any other of its numerous rulers. Cairo at that time did not extend over the modern European quarters, these being under water, as well as the modern suburb of Bulak. The strange hills on the south-west of the city that so perplex a modern visitor, consisting as they do for the most part of rubbish, had just been formed, for the suburb of Fustat had been burned down lest it should afford shelter to the Crusaders. Saladin did not occupy the famous palace of the Fatimite caliphs upon his accession, but allowed it to fall into decay, while he himself preferred simpler quarters. This palace was built in two halves, separated by a square then known as *Beyn el-Kasreyn* ("between the palaces") and now forming part of the Sharia en-Nahhasin, wherein lie several of the finest mosques of Cairo. In one of the palaces were all the state apartments and offices of the court, in the other and smaller one the private rooms and *harem* of the monarch. The square was large enough to form a parade ground for 10,000 troops. Beneath it ran a sub-way along which the caliph could ride on his mule to his private apartments. The incredible luxury of these palaces is recounted by William of Tyre,¹ who describes the embassy of the Crusaders to Cairo in 1167. Among other features of the buildings is mentioned an *oubliette*.

Though one of the most important innovations effected by Saladin in Cairo was the substitution of the orthodox religion for the heretical Shi'a doctrines of the Fatimites, the most important to us is the building of the great Citadel that still dominates the town. Its original strength vanished with the discovery of gunpowder and long-range artillery, but it commanded the city for several centuries, and was itself immune from attack from the great cliffs of the Mukattam Hills that rose high above it not very far away. It was commenced about 1176, and in spite of considerable later alterations and additions, preserves on the side facing the Mukattam Hills very much the appearance that it must have had in Saladin's day [PLATE II, H]. At the same time he began to extend the city walls, intending to connect the Fatimite portion with the *enceinte* of the Citadel. However, he died before this work was completed. There is no doubt that he owed something of his knowledge of fortification to the Norman castles that had by this time sprung up all over Palestine. Besides this military architecture, he introduced into the city two new types of building, the *muristan* or hospital, and the *medresa* or school-mosque. The latter form is of the most importance to the student of Saracenic architecture, for it was the origin of the *medresa* plan that pro-

¹ Quoted in Lane-Poole's *Cairo*, pp. 130-2; see also M. Ravaisse in *Mémoires de la Mission archéologique française au Caire*, tom. I-III, for conjectural plans of these buildings.

duced in late years the finest Arab monuments of Cairo, if not, indeed, of all the Moslem world. The word *medresa* means a college, and it was part of Saladin's policy to suppress the Shi'ite heresy of the Fatimites by systematic teaching of the orthodox faith. The four doctrines or rites (*mazhab*) of the Moslem faith were the



A FOUNTAIN IN JERUSALEM (PROBABLY XVTH CENTURY) SHOWING CRUSADER INFLUENCE.

Malekite, Chafëite, Hanefite, and Hanbalite. Now *medresas* had been built many years previously by Nur ed-Din at Damascus, and in these buildings, where Saladin himself had sat at the feet of the doctors, the plan may have been dictated by common sense, or may have been copied from Mesopotamian or Christian prototypes. The typical *medresa* plan, of which the most splendid example is the mosque of Sultan Hassan at Cairo, consists of a square central space or *sahn*, open to the sky, with a large covered recess or *liwan*, spanned by one huge pointed arch, on each of the four sides. In each recess is taught one of the four doctrines. The plan thus obtained is a simple Greek cross, a form that was evolved in East and West in very early times (as the frantic partisans of the two theories of the origin of Saracenic art have plainly shown), or may very conceivably have

been invented by Nur ed-Din himself. To those who have no pet theory to advance, these explanations are sufficient, and an architect should be more concerned with the development of this embryo plan into the magnificent *medresa*-mosques of the 14th and 15th century in Cairo.² The first *medresa* in Cairo was built near the present tomb-mosque of Imam esh-Shafei south of the city by Saladin in 1176, but has long ceased to exist even as a ruin. In 1183 it was described by Ibn-Jubeyr³ as so surrounded by buildings as to resemble "a township with its dependencies. . . . Over against it is the *hammam* (bath) with all its needful offices, and the building and additions are still going on at a cost not to be counted. The Sheykh . . . himself oversees it, being *imam* of the mosque, a pious learned man." Another *medresa* was built by Saladin in Cairo adjoining the mosque most sacred to the Fatimites, where the head of the martyr Hoseyn was buried, and three more separate colleges for the various rites in different parts of the city.

The following is Ibn-Jubeyr's description⁴ of the first hospital in Cairo, founded by Saladin. Though of little importance to the architectural student, it throws some light on the arrangement of the Arab *muristan*.

He has appointed here an administrator, a man of knowledge, in whose charge a provision of drugs has been placed, with power to compound potions with these according to diverse recipes, and to prescribe them. In the chambers of this palace couches have been placed, which the sick folk make use of as beds, these being fully provided with bed-clothes, and the administrator has under him servants who are charged with the duty of inquiring into the condition of the sick folk morning and evening, and these last receive food and medicines according as their state requires. Opposite this hospital is another, separate therefrom, for women who are sick, and they also have persons who attend on them: while adjacent to these two hospitals is another building with a spacious court, in which are chambers with iron gratings, which serve also for the confinement of those who are mad, and these also are visited daily by persons who examine their condition and supply them with what is needful to ameliorate the same. The Sultan himself inspects the state of these various institutions, investigating everything and asking questions, verifying the statements with care and trouble even to the uttermost; and in Misr [Cairo] also there is another hospital, exactly after the pattern of the one just described.

Unfortunately no mosque remains to us of Saladin's time, so that here there is a brief hiatus in the main thread of development of Saracenic art. He restored or rebuilt a large part of the ancient mosque of Amr at Fostar near Cairo, but that much-altered building has had so chequered a career that it is impossible to ascribe the various portions to their respective authors. He carried out other work, such as the great Dyke of Giza, that is military engineering

² For further information as to the *medresa* see Prof. van Berchem, *Corpus inscriptionum Arabicarum*, page 251 et passim.

³ Quoted in Lane-Poole, *Cairo*, p. 184.

⁴ Quoted in Lane-Poole's *Cairo*, p. 186.



A Interior of the Great Mosque (formerly the Church of S. John) at Gaza



B The Chapel of the Virgin's Tomb, Jerusalem



C Remains of the Church of S. George at Ludd



D West doorway of the Great Mosque (formerly the Church of S. John, Gaza)

Some examples of Crusader Churches in Palestine



F The Citadel at Aleppo



F St. Stephen's Gate, Jerusalem



G A Street Fountain at Jerusalem



H The Citadel at Cairo

Examples of Saracen buildings showing Crusader influence

Plate II. The Architecture of Saladin

rather than architecture, and even his architectural masterpiece in Cairo, the Citadel (or, as the Arabs call it, "the Castle of the Mountain", *el-Kalat el-Gebel*) only affects the development of Saracenic art in matters of detail.

It was his intention so to complete the fortifications constructed by Badr el-Gamali nearly a century before as to render Cairo safe from attack. It is impossible to understand his scheme without recalling the very different aspect of the city in those days from its present topography.⁵ The Nile then covered the modern suburb of Bulak, as well as the present Ismailia quarter, and its eastern shore lay somewhere about the position of the modern railway station. There was a quay or small port at about this point, and at this point was the western end of the new wall, a tower named "Kalat-el-Maks". Thence the north wall, still to be seen in part by a persevering student, was continued to join the Fatimite wall near the Sharia Khalig el-Masri. The east wall with its fortifications, including the so-called Burg ez-Zafar, is partly buried beneath the "rubbish hills" already mentioned, but runs southwards towards the Citadel, and is chiefly the work of Saladin. Finally there is the wall of Fostat on the south. The position and design of these walls is a matter for the military engineer and the archaeologist rather than for the architect. The whole question has been recently and ably discussed by Creswell.⁶ But it is to be noted that the science of masonry was now developing rapidly, thanks, no doubt, to intercourse with the Crusaders, who brought with them from France a knowledge of stereotomy⁷ that found a fertile soil in a city like Cairo, where an unlimited quantity of fine limestone was to be had for the carting. So in these walls we find good ashlar masonry, or rusticated blocks with drafted margins. It is thus the more to be regretted that in constructing the Citadel Saladin's builders used, as a quarry, the small pyramid at Giza seven miles away rather than the natural quarry which lay almost at their feet. The great walls of the Citadel shown on PLATE II, with the fine round towers, are of this period, but perhaps the most remarkable feature of the whole fortress is the so-called "Joseph's Well", descending 290 feet into the earth to water level. Steps wind spirally downwards to a platform, about half-way down, where were stationed the oxen that worked the slowly moving *sakkiya* that raised the water from below, as water has been raised from time immemorial in Egypt, and is still raised to-day.⁸ But obviously "Joseph's

Well" does not preserve the name of Pharaoh's *wezir*. It is one of the names (*Yusuf* in Arabic) of Saladin, and the *Bahr-Yusuf* (a stream familiar now to English soldiers), connecting the Nile with the Fayyum, is another case in point, in spite of popular legend.⁹ The architectural features of this citadel admittedly show the influence of the Crusaders, and it is significant that much of the construction was carried out by Christian prisoners of war.

During the eleven years that he ruled as Sultan in Cairo, Saladin conquered the Soudan, Arabia, and the Libyan coast as far as Tripoli. But his chief fighting was with the Crusaders in Syria and Palestine. The struggle was a long one, and his fortunes varied. In succession he occupied Damascus, Hama, Aleppo, and then assumed the title of King of Syria. In 1182 he left Cairo for the remainder of his life, and made Damascus his headquarters. Finally, after besieging the great fortress of Kerak and defeating the Crusaders near the Sea of Galilee, he captured Jerusalem in 1187, and thus put an end to the Latin kingdom that had ruled Palestine for 88 years. The remaining six years of his life were not all peaceful, however, for it was not until after the famous siege of Acre, and the battles of Arsuf and Jaffa, that Saladin concluded a truce with the Crusaders in 1192, leaving them only the coastal strip of territory from Tyre to Jaffa. After making a last tour of his new kingdom to see that its fortifications were all in order and his new subjects contented, he returned to Damascus, only to die there in 1193, in the fifty-fifth year of his age. He was buried near the great Ummayyad Mosque, in the little *kubba* or domed tomb-chamber that still bears his name.

Before describing the architectural work of Saladin in Palestine and Syria, chiefly in Jerusalem and Damascus, it is necessary to review briefly the buildings of the Crusaders, erected during their tenure of the Holy Land. These may be divided into two main groups, fortresses and churches, for the few bridges and minor buildings that do not fall within either of these categories may, for the purpose of this book, be neglected. Mention must be made, however, of the stone-vaulted bazaar-streets of Jerusalem, always among its most picturesque features, and in part at least due to the Crusaders. The citadel, walls, and gates of Jerusalem have formed the subject of controversy for years, but the greater part of them as they appear to-day, as well as the beautiful street fountains, date from the days of Suliman the Magnificent (middle 16th century), that is, from the post-Saracenic period after the Turkish conquest in 1517. This is the more remarkable in view of their close resemblance to Crusader-architecture, and

⁵ See the excellent map in Lane-Poole's *Egypt in the Middle Ages*.

⁶ K. A. C. Creswell, *Muhammadian Monuments of Egypt*.

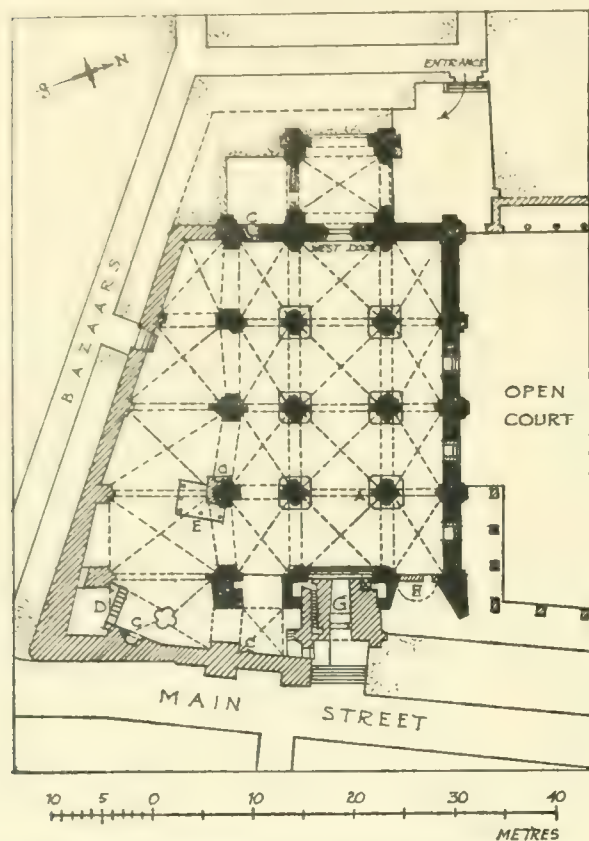
⁷ See Clermont-Ganneau, *Archæological Researches in Palestine*, 1896.

⁸ An excellent illustration of this well is given in Jomard's *Description de l'Égypte* (volume, *Etat moderne*).

⁹ See my book, *Through Egypt in War Time*, pp. 45-7.

shows the power of Crusader influence. [PLATE II, F. G].

The "strong points" of Palestine were fortified with great castles with French names now replaced in Arabic, such as "Château Neuf" (Kalat Hunin), "Banias" (Kalat Subeibeh), "Belfort" (Kalat esh-Shukif), "Toron"



THE CHURCH OF ST. JOHN AT GAZA (NOW THE GREAT MOSQUE). AFTER CLERMONT-GANNEAU. C = MIHRABS, E = DIKKA, G = MINARET, D = MIMBAR.

(Kalat Tibrin), "Montfort" (Kalat el-Kurein), and possibly "Mirabel" (Ras el-Ain). Of these Toron was perhaps the finest. The fortress of Athlit on the coast south of Haifa, built by the Templars in 1218, is now partly ruined. The remains of many fortified towns, *e.g.*, Arsuf, Caesarea, Ascalon, Beit Jibrin, etc., are also to be seen.¹⁰ All these buildings prove that the Crusaders brought with them from Normandy and Italy to Palestine a wide knowledge of military science, as well as of scientific masonry, and that the Saracens in late years made abundant use of this knowledge.

The churches of the Crusaders in Palestine are also very numerous. Outside Jerusalem itself, the best preserved examples are at Ramleh (now known as the Great Mosque), Ludd,

¹⁰ For illustrations of the chief castles of the Crusaders see the various volumes of the *Survey of Palestine*, prepared by Lieut. C. R. Conder and Lieut. (later Lord) Kitchener.

Nablus, Samaria, Kuryet el-Enab, Hebron (now incorporated in the Great Mosque), and Gaza (now converted into the Great Mosque). Besides these there are numerous small churches, as at Nebi-Samuel and at Bireh, as well as a fine church at Tortosa in Northern Syria. With this exception, all the examples mentioned became familiar to English soldiers during the recent war, and, partly for this reason, partly because it is one of the least damaged of any of the buildings mentioned above, the Great Mosque of Gaza may be taken as the typical church of the Crusaders for the purposes of this chapter. Hundreds of thousands of Englishmen in 1917 watched shells pouring on to the surrounding city for eight months, but the sanctity of the mosque was respected, and not until it was established beyond doubt that it was used as an ammunition dump did the monitors and howitzers turn their fire on to the building. It has suffered severely, and now one climbs over heaps of stone fallen from the groined vaulting. But the battered interior, its marble shafts torn by shell splinters, still retains much of its ancient glory, and the exquisite west door still remains just as it was when "Lieut. Kitchener" photographed it in 1874 or thereabouts. The illustrations on PLATE I are from his negatives, and show the building in use as a Mosque, as it has been used for seven centuries. A study of the architectural detail reveals a close similarity with the Norman-Sicilian style then prevailing in Sicily and certain towns of the mainland, itself derived from a fusion of Northern Gothic art in its infancy with the work of the Saracen craftsmen of Sicily. The arch used by the Crusaders in Palestine was usually a simple pointed form, though in Palermo, Lecce,¹¹ and elsewhere in Italy the pointed horseshoe type is found. Vaulting was simple, usually groined. Engaged or detached columns were used, with capitals treated with a rather stiff and conventional type of acanthus foliage. At Nablus a fine doorway remains, at Ludd a beautiful arch, and at Kuryet el-Enab there is a noteworthy window. At Cairo is perhaps the most beautiful Crusader doorway extant, brought from the Christian church at Acre in 1291, and incorporated in the mosque of En-Nasir. In Jerusalem itself the Crusaders erected a large number of churches, besides the Holy Sepulchre, about which whole books have been written. That famous building, in spite of extensive and lamentable alteration, still preserves its original plan, as well as the nave of the Crusaders' Church (1140—1149) with pointed arches, clustered pillars, groined vaulting, and consisting of a nave and aisles, with an ambula-

¹¹ See my book *In the Heel of Italy*, figs. 7-11, for illustrations of a church built by Tancred, King of Sicily, in 1180. This building (containing horseshoe arches) should be compared with the Crusaders' Church at Gaza.

tory and semi-circular eastern apse. The bell-tower (about 1160-80) and the south façade also remain. Other interesting relics of the period are the 12th century portal of the Hospital of the Knights of St. John (now incorporated in the modern German Church of the Redeemer), and the Chapel of the Virgin's Tomb (1161) [PLATE I, F], a dainty little building between the Haram esh-Sherif and the Mount of Olives. In the Haram esh-Sherif itself the Crusaders' work included the remarkable vaults known as Solomon's Stables and the beautiful grille of French hammered ironwork, with lily-heads between the spikes, round the central octagon of the Dome of the Rock. The footprint of Muhammad on the actual rock was temporarily rechristened as the footprint of Christ, thus satisfying all hostile criticism. The rock was paved over with marble and an altar erected, but Saladin cleared all this work away when he restored the mosque to its original uses in 1187. The mosque of El-Aksa, too, was used as a Christian church by the Templars and reconverted by Saladin. Speaking in general of the churches of the Crusaders in Palestine, it may be said that they all possess the following distinctive characteristics. They consist of a nave and aisles of equal length, a transept, and three apses. They are vaulted in stone, the vaults being supported on simple piers, usually square with engaged shafts. Over the crossing of nave and transepts is a dome on pendentives, the remainder of the roof being flat. Pointed arches are used, and buttresses have slight projection. Not only were the Norman knights of Sicily and Southern Italy partly responsible for the Norman-Italian type of Gothic architecture that we find used, but the Pisan, Venetian, and especially Genoese¹² sailors and merchants who played so prominent a part in the Crusades also left their mark on the churches of the Holy Land.

The influence of the Crusaders hardly appears in the mosques built during the time of Saladin or of his immediate successors, except in one very noteworthy instance, the porch of the Mosque of El-Aksa at Jerusalem. The fine *mimbar* or pulpit in this mosque was brought here by Saladin from where it had been installed in the Great Mosque by Nur ed-Din twenty years before.

The comparative absence of monuments of any importance in Cairo between 1193 and 1250 may be ascribed to the general distress prevailing in Egypt during the earlier part of the period, and the constant fighting with the Crusaders that lasted up to 1249, when they were finally driven out from Damietta, which had, curiously enough, taken the place of Jerusalem as their

objective. Yet the rulers of Egypt appear to have been enlightened men of culture, so tolerant that in 1219 we hear of St. Francis of Assisi preaching before the Sultan, and finding an attentive audience. The only building of any note is the *medresa* constructed in 1241-4 by the last Ayyubid Sultan, Es-Saleh Negm ed-din Ayyub in the Sharia el-Gohergiya, and the adjoining mausoleum completed in 1250. A large part of the group is ruined, but there is a striking minaret in three stages, the lowest rectangular, the next octagonal, the third of a remarkable *mabkhara* form. The mausoleum is a large square structure covered with a simple dome having primitive stalactites in the pendentives. The *mihrab* (when I saw it in 1916) was somewhat dilapidated, and was flanked by columns of green marble. North of the mausoleum is a square porch vaulted in stone, an unusual feature. The façade is, unfortunately, partly concealed by shops, but is decorated with Persian arches and curious but characteristic battlements of Mesopotamian type.

In Palestine and Syria a good deal of Ayyubide architecture survives from the period 1193—1250. One of the *muwazzin* (arcades) on the south side of the podium of the Dome of the Rock, at the east end, bears the date A.H. 608 (A.D. 1211), the remaining *muwazzin* being later. Damascus, as the capital in Saladin's later days, was a city of great splendour. The Sultan himself lived in the castle, then isolated from the remainder of the city, and here, too, was the Sultan's mosque. According to Ibn-Jubeyr, writing in 1184, the city contained at that time twenty colleges, two free hospitals, and many monasteries.

"Near the castle, outside the town towards the west, are two Meydans that are like pieces of silk brocade rolled out, for their greenness and beauty. The river flows between the two Meydans, and there is a grove of poplar-trees extending beside them, most beautiful to behold. The Sultan is wont to go there to play the game of polo and to race his horses; and nothing can be pleasanter to see than this. Every evening the Sultan's sons go out there to shoot the bow, and to race, and to play polo."

Yet of all these glories nothing authentic remains except parts of the Citadel and perhaps the Adeliya *medresa*, though that is a building of some importance.

The monuments of Aleppo still await their historian, but most of the following bear inscriptions authenticating their dates: the *Muristan* in the Jallum quarter (ascribed to Nur ed-Din), the *Medresa* of el-Maruf (1193), the Mosques of Hoseyn and Sheikh Mohsin (1211-13), the Great Mosque in the Citadel (1213-14), the *Medresa* es-Sultaniya (1223), the Mosque of El-Kaltowiya (1223), and the *Medresa* el-Ashrafiya or esh-Sharafiya (1242-3).¹³

¹² For the Genoese architecture of this period see my articles *The Architecture of Genoa* (Nos. 1-11) in *The Builder*, July, 1914.

¹³ For all these dates I am indebted to Capt. K. A. C. Creswell, whose work on Muhammadan Monuments in Egypt has already been cited in this article.

Of these the most important is undoubtedly the Citadel, which is strikingly situated on a great mound or rock-base, apparently partly artificial.¹⁴ [PLATE II, E]. For centuries it was regarded as one of the most formidable fortresses in the East, as it had need to be, for it commanded the junction of three great trade routes. But it is a composite structure, the work of many hands at different periods. It has a magnificent approach across a deep moat.

In other parts of Syria the Kubbet el-Amjad, and the Kubbet Dowus, both at Baalbek, date from this period; also the Citadel, the Arsenal,

¹⁴ A fine general view is given in Girault de Prange's *Leeds, Monuments arabes* (1840-52).

the Mosque of Al-Khidr, and the so-called "Omar Mosque" at Bosra; the old Khan of Khan Tuman near Aleppo; the Shafeyite Medresa at Ma'arat an-Numan; and the Citadel of Masyaf.¹⁵

But the full fruit of intercourse with the Crusaders is only to be traced in the architecture of the Mamelukes (1382—1517) in Cairo and elsewhere, when we find the *medresa* plan, the use of pointed arches, of fine masonry, of vaulting, of Norman military science, and all the other features borrowed from the churches and castles of the Holy Land, combined with the native skill of the Saracen craftsmen in a long series of splendid buildings.

THE EUMORFOPOULOS COLLECTION—XI.

BY R. L. HOBSON

T'ANG POTTERY FIGURES IN THE VICTORIA AND ALBERT MUSEUM.



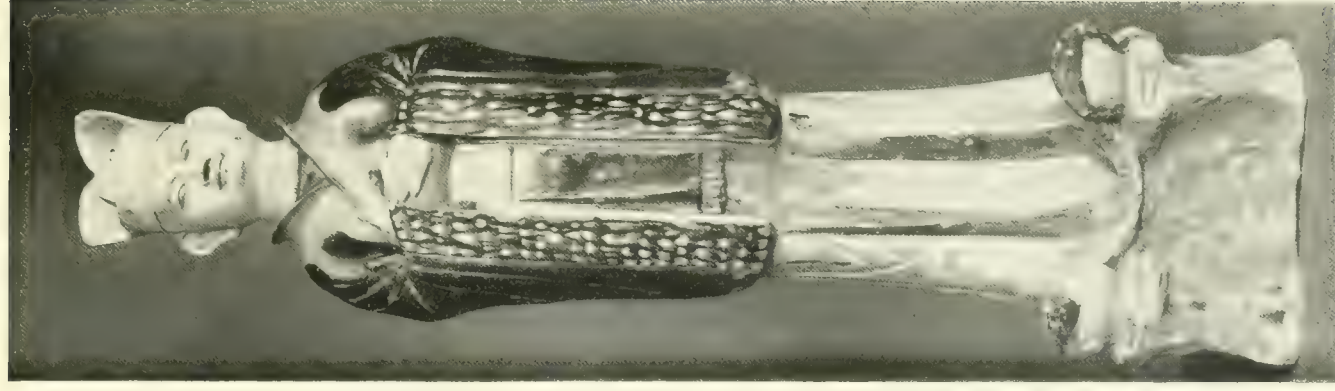
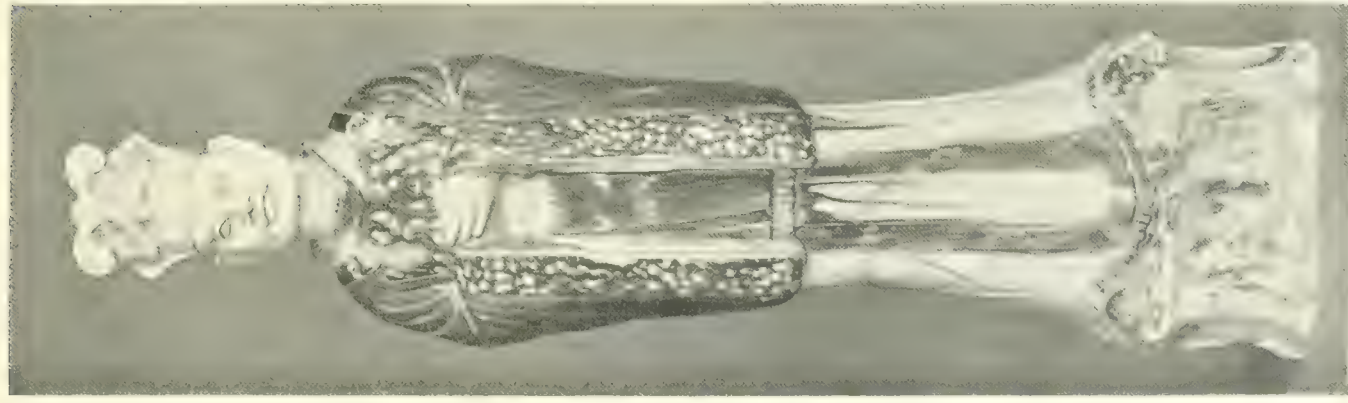
O apology is needed for returning to the T'ang pottery in the Eumorfopoulos Collection. The collection continues to grow, and the splendid series of tomb figures, part of which is now illustrated, is a comparatively recent addition, and one which demands publication not merely on the ground of outstanding merit, but for the historical interest attaching to the find.

The unusual size, superior modelling, and rich glaze-colours of these figures would indicate a burial of some importance, and this inference is borne out by the memorial tablet found with them, a rubbing of which followed the figures to this country. Translated by Mr. A. D. Waley, this document yields the following important information. The tomb was that of "the late Chancellor Liu of the great T'ang dynasty, General of the Chung-wu Army, Lieutenant of Honan Fu and Huai-yin Fu, Privy Councillor, etc. His literary name was T'ing-hsün He died on the 16th day of the 8th month of the 16th year of K'ai Yüan (728 A.D.) at the age of 72". The inscription further includes a lengthy discourse on the history of Liu's family, which "for 20 generations during both the Han dynasties supplied emperors, ministers, judges and barons". Liu himself is of course eulogised, and it is clear that he was an Admirable Crichton. To the great abilities displayed from his earliest years he added the moral qualities of benevolence, justice, statesmanship, modesty, loyalty, truthfulness, friendliness, and deference. "So that his conversation was calculated to improve the age and country in which he lived, while his behaviour set a standard which was destined to cause a revolution in popular man-

ners". He was besides an adept in military strategy, superior in swordsmanship to the famous Li Ling, and more than equal to P'ang Chüan in military administration. Naturally such a man was soon promoted to high commands. He led his men with skill and dash, and "when the Kitan Tartars attacked the frontier he cleared them away as a man brushes flies from his nose".

Liu's numerous campaigns are duly recorded on this tablet, and his greatness is clearly indicated by the fact that he was wrongfully accused by the famous General Li T'o-tsu of plotting against the Emperor. This peril, we may assume, was safely surmounted, for he lived to the ripe age of 72 and was evidently buried in princely state. Four laudatory poems complete the panegyric.

The nature of the T'ang tomb finds and the great interest, both ceramic and cultural, which attaches to them, have been explained at some length in previous articles on the Eumorfopoulos Collection. It is only necessary to recall here that the numerous objects deposited in the graves were intended for the service and protection of the dead man's spirit; and that the more important the person buried the more splendid would be the retinue of figures and the other furniture of his tomb. The tomb of Liu T'ing-hsün must have been spacious indeed, even if it contained nothing more than the thirteen figures now in the Victoria and Albert Museum. Two of them [PLATE I, A, c] are evidently persons of standing, probably ministers, if we may judge by their dress. The hands folded in front must have held some sort of emblem, probably a *kuei* or jade tablet of office, which is now missing. The headgear of the one has two holes to carry some kind of plume or ornament, while that of the other is decorated with a bird. This bird head-



T'ang Pottery with coloured glazes. A and C, Two Ministers. Height 42" B, A Lokapala. Height, 43"



T'ang Pottery with coloured glazes. *D*, Groom. Height, 23". *E*, Horse. Height 31"

dress has been seen on other tomb figures of the period, and has given rise to much conjecture. The theory that the bird may be a dove and the figure wearing it a Manichean priest, can hardly be maintained any longer. There is nothing priestly about our present figure. His appearance is martial and he wears over his splendid robes a kind of breastplate supported by shoulder straps. What a pity that the object held in his hands is missing! It might have decided the question of identity once for all.

Two fierce warriors [PLATE I, B] armed cap-à-pie and standing on recumbent bulls are doubtless two of the Lokapalas or Guardians of the Four Quarters of the Buddhist heaven. The prostrate animal, which is sometimes a bull, sometimes a demon figure, is common to these and to the figures of Yama, god of Death.¹ But the fact that there are two of these mail-clad warriors seems in itself good evidence that they represent the Guardians rather than the God of Death. In any case they are superbly modelled statues full of dignity and defiant power. The details of their armour, rendered with delightful precision, will make them important for purposes of study.

There are two other supernatural guardians of the grave, the *t'u-kuai* or earth-spirits, represented as sphinx-like creatures with wings and horns and flame-like attributes. One has a leonine and the other a human face; and it is wonderful with what dignity and stateliness the T'ang potter has been able to invest these strange and almost grotesque creatures. All these figures are posed on rocky bases which resemble in treatment those of the now celebrated Lohan figures.²

Two horses [PLATE II, E] and two camels with three grooms complete the equipage. The animals, particularly the horses, are superbly modelled; and doubtless they originally had horsehair manes and tails fitted in the now empty sockets. The Bactrian camels are shown in the familiar posture,

¹ See B. Laufer, *Chinese Pottery Figures*, Part 1.

² See the life-sized pottery Lohan in Buddhist Room, British Museum.

snorting with head in air. They are modelled with a wealth of detail, from which we can study the form of their pack saddle and their load even to such details as the bird and the side of bacon, the flask and the ewer hung at the sides. The form of the flask, with its foliate handles, and the ewer with phoenix head, are interesting because we have objects of like form in our collections.³ One of the camels is walking and is posed on a lozenge-shaped base. The other is standing still. One is mainly white and the other glazed with clouded yellow.

The three grooms [PLATE II, D] are delightfully real persons. Their attitude as holding imaginary leading reins is full of "life-movement"; and one feels that one is here in the presence of a genuine T'ang citizen, henchman though he be.

The material of all the figures is fine, white pipe-clay. The glaze is a faintly crackled, soft, lead glaze of the usual kind, yellowish white where uncoloured, but tinted for the most part with green and yellow in large areas or in mottling. Much of it is now iridescent with age; but this by no means detracts from the general richness of the colouring.

Dated T'ang grave-finds are unfortunately rare. Perhaps one should say that owing to the haphazard way in which the tombs are opened one rarely hears of definitely dated finds. One other example, however, is on record,⁴ the tomb of a princely personage named Wên Shou-ch'êng, who died in 683. The figures obtained from this tomb, though smaller, were of the same splendid workmanship as those which form our present theme.

Mr. Eumorfopoulos has deposited Liu's tomb figures in the Victoria and Albert Museum, where they are a conspicuous feature of the Loan Court. With them he has placed two other important T'ang statuettes, one a guardian figure of an archer, and the other a finely modelled Bactrian camel with a strange, impish-looking rider seated between the two humps.

³ Hobson, *Chinese Pottery and Porcelain*, Plates 9 and 15.

⁴ *Ibidem*, Vol. I, p. 25.

TWO DRAWINGS BY AERT CLAESZ BY CAMPBELL DODGSON



HE painter Aert Claesz, of Leyden (1498-1564), is the subject of a lengthy and careful biography in Carel van Mander's *Schilder-Boeck*,¹ but no extant works can be

attributed to him with certainty. All the more interest, therefore, attaches to a pair of drawings recently acquired by the British Museum from a private collection in Scotland, which have been ascribed to this rare and unknown artist by a former owner, who must have based the attribution on old tradition. The drawings have passed through the Lawrence and Woodburn collections, and were acquired

¹ Vol. i, p. 321 in the translation by Hymans, 1884. The latest critical account of this painter, also called Aertgen van Leyden, is that by Dr. Walter Cohen in *Thieme's Lexikon*, vii, 35.

by their late owner, Mrs. Miller-Morison, at the sale of the Francis Abbott collection (stamp, Fagan, 183) at Edinburgh in January, 1894. The name "Arnold Claessoon" appears on the mount, which was evidently made for Mr. Abbott, but a much older piece of evidence is the pencil inscription "Aert Claesson van Leyden, n. 1498, ob. 1564," in a hand probably of the 18th century and older than Lawrence's time, on the back of one of the drawings, which has the rather surprising watermark of the arms of Nuremberg, Briquet 925. The paper must have been exported, for it is obvious that the drawings are of the Dutch school, about 1530, and no one could have been surprised if they had been vaguely attributed, as so many unsigned works of that school and period have been, to Lucas van Leyden. The much more definite old attribution which has survived is the more credible because it agrees in all respects with what Van Mander has recorded of the style of Aert Claesz, and the kind of subjects that this painter preferred. He became, we are told, in 1516, a pupil of Cornelis Engelbrechtsen, under whose instruction he painted in oil and distemper, chiefly religious subjects, avoiding fiction and allegory. Later on he was much influenced by Scorel, and afterwards by Heemskerck, especially in the architectural backgrounds, in which he showed much talent. The execution of his paintings was inferior to his composition, the merit of which, according to Van Mander, induced Frans Floris to persuade Aertgen to leave Leyden for Antwerp, which he refused to do. His figures are described as long and out of proportion. He made many designs for glass-painters, and was very badly paid for them; according to Van Mander, hundreds of his drawings of this class could be found at Leyden, where Aertgen lived in quite humble circumstances. He goes on to describe a number of pictures by this artist, none of which can now be recognised with certainty as surviving. The Amsterdam cabinet is said to contain a drawing by him of an architectural subject.

The two drawings that have now come to light are circular designs for glass, of unusual size (diam. 33 cm.) and unusual in subject, in that all the figures, with the exception of Christ and St. Peter, are nude, a peculiarity that I do not remember to have seen before in any Passion series. They are drawn with the pen in Indian ink, and washed with the same material, while a

reddish tint, which covers much of the surface, has been produced by rubbing red chalk into the paper. In the *Betrayal* [PLATE A] there is a very noticeable disproportion in size between the head of Christ and that of the other figures, especially Judas, who is about to embrace the Saviour, and is, therefore, in close proximity to him. The heads of the other figures are small in proportion to the length of their bodies and limbs. This subject gives an idea of the artist's use of landscape, while the background in *Christ before Pilate* [PLATE B] is architectural. It will be noticed how in both cases the round space is divided by vertical lines, trees in one case, pillars in the other, into spaces artfully calculated to avoid a too obvious symmetry. The composition merits the praise bestowed by Van Mander upon Aertgen, as much as the proportions deserve his censure. The drawing of the hands and feet is very curious, the fingers and toes being only occasionally divided from one another, while some of the feet are very ugly and deformed.

The drawings show considerable affinity in style with the art of Scorel, especially with such a picture, showing nude figures, as the *Baptism of Christ*, at Berlin. I was even tempted to ascribe the pair to Scorel himself, on seeing the reproductions of drawings at Budapest and Erlangen, attributed to him by Dr. L. von Baldass.² But they do not exhibit the peculiarities, already mentioned, that are specially characteristic of the draughtsman of the Passion series, and the close correspondence of that series to the recorded style of the very painter to whom tradition assigns it must weigh down the scale in favour of Aert Claesz.

² Mittheil. d. Gesellsch. f. vervielf. Kunst, 1916, p. 5. On seeing photographs of the London drawings Dr. von Baldass wrote: "You are perfectly right in your opinion that the drawings are very near to Scorel in style and in the conception of figures, landscape and trees. In spite of that, I do not believe that they are by Scorel himself, but I would rather suggest a younger artist who was a pupil of Scorel. Doubts are raised not only by the type of Christ, with broad cheeks, which is quite unusual for Scorel, but also by the much more elegant pose of the figures, the more obvious correctness of the movement in the nude figures, the less firm and more lightly drawn lines. The more academical correctness, displayed in some of the architectural lines, drawn with a ruler, combined with the lack of early Netherlandish tradition, which is still clearly recognisable in the Budapest drawing and in the various versions of the Baptism of Christ at Berlin, Haarlem and Philadelphia, leads me to the opinion that this is not Scorel himself, but a pupil who is already steeped in the new Italianizing art." Dr. Friedlander wrote more briefly in the same sense, and urged adherence to the old attribution to Aert Claesz.



1 *The Betrayal of Christ.* Drawing, by Aert Claesz (British Museum)



3 *Christ before Pilate.* Drawing, by Aert Claesz (British Museum)



A new Teniers Tapestry at the Victoria and Albert Museum

A NEW TENIERS TAPESTRY AT THE VICTORIA AND ALBERT MUSEUM

BY FRANCIS BIRRELL

THE Textiles Department of the Victoria and Albert Museum has filled up an awkward gap in its tapestry collection by the purchase, out of the funds of the Murray Bequest, of a particularly good "Teniers" tapestry.

As is well known, this type of tapestry, designed after compositions by Teniers, became so popular at the end of the 17th and the beginning of the 18th centuries that French patrons used to order "des Tenières", using the term generically. Since that date, these tapestries have fallen into undue disfavour. The great merits of the style will be seen from examining the Museum's new purchase [PLATE], which shows all the possible cunning of the tapestry weaver. It is of an unusual height, 13 feet by 8 feet, and has no border, which is also unusual, though not unique. The general composition is good and the middle foreground particularly felicitous. The colour scheme is skilfully graduated to get lighter as it goes up, the *leit-motif* of the foreground being dark green, of the middle light red, and of the background yellow. The background is nearly all woven in silk, the foreground almost entirely in wool, save the high lights on the vegetation which are blocked out in silk. Such tremendous cleverness may not be part of an artist's essential outfit, but to pretend, as is often done, that the later tapestry weavers did not know their own job is absurd. On the contrary, they knew it much too well.

The tapestry bears the Brussels mark and the signature of the weaver, D(aniel) L(eyniers).

The Leyniers, like the Brueghels, the Teniers, and the Van Orleys, were a family that kept going in an advanced state of artistic activity during the better part of two centuries (from 1620 *circ.* 1794). In 1630 the Archbishop of Consa, papal legate at Brussels, writes to Cardinal Barberini at Rome that one Daniel Levis (Leyniers) was the first dyer and weaver at Brussels. But there were several Daniels in the family. The Leyniers did not specialise in any particular style, but were obviously very hard-working people, only too anxious to supply what the public wanted. Heroic subjects, sacred subjects and "genre" were equally to their taste. Plate xxxii of M. Joseph Destrée's catalogue of Flemish tapestry exhibited at Brussels in 1905 shows a magniloquent *Time enchained by Love*, signed "D. Teniers Jun. pinx. 1684" on the left and, on the right, "Joan: Leyniers fecit". A tapestry illustrating the *Acts of the Apostles*, by D. Leyniers, was sold at Christie's

in December, 1910; on June 6th, 1912, one showing *Ceres sending Triptolemus to instruct mankind in the art of agriculture*, four tapestries of the "Tenières" variety and signed D. Leyniers, hang in the British Embassy at Paris.

Plates cvii, cviii, and cix, Album 2, of M. G. Thermes' *Exposition de L'Art ancien au pays de Liège* show three tapestries after Teniers, this type being very well represented at the Exhibition. The tapestries in question are in the possession of M. de Clercx de Waroux, who sent with them to the Exhibition the following note from his family papers.

"Ces pièces ont été commandées par l'archidiacre de Clercx pour le château d'Aigremont et fabriquées en 1725 par le Tapisserie Urbain Leyniers. (Jan) van Orley exécuta le carton d'après Téniers."

(See *Thermes' catalogue of the Exhibition*).

The tapestry shown in Plate cix resembles our own so closely as to be almost identical with it. The only difference would seem to be that M. de Waroux' piece ends with the gardener on the right and that there are unimportant changes in the treatment of the cottage on the left.

Urbain Leyniers had a son, Daniel, who worked with him in his atelier, so that it is not extravagant to suggest that it was this Daniel who was responsible for our variant on M. de Waroux' piece.

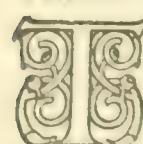
Our tapestry recalls familiar figures in Teniers' talkative canvases. The gardener, who is Teniers' gardener, appears in Picture No. 861 in the National Gallery, where he stands in much the same position save that he is wheeling a barrow instead of holding a spade. The same woman, to his left, is washing a household pot, though both pot and wash-bowl have been slightly altered from the picture. So has the cottage on the left. The background in tapestry and picture (where a river-scene is shown) differ completely in subject, but not in general composition, both being of an open character, to contrast with the crowded scene in the left foreground.

Altogether, the Museum authorities are fortunate in having been able to utilise the funds of the Murray Bequest in order to purchase this important example. In days when grants are, much to Governmental regret, greatly curtailed so as to meet more vital commitments in Mesopotamia or Whitehall, our museums are becoming increasingly dependent on external sources of supply. Benefactors, who feel tempted to make similar bequests, may rest assured that their funds will be spent with the greatest discretion by the officials of the Victoria and Albert Museum.

CHINESE PHILOSOPHY OF ART—II.

BY ARTHUR WALEY.

WANG WEI AND CHANG YEN-YÜAN

 HE canons of the early writers were framed with reference to figure painting, and their successors were reluctant to apply these standards to landscape. Accordingly we find that Wang Wei (699-759 A.D.), the T'ang dynasty's representative writer on landscape, enunciates few general principles, contenting himself with observations proper rather to a naturalist than to an aesthetician. "Wind without rain only affects the trees' branches, but rain without wind causes the tree-tops to nod. . . . When the rain clears the clouds pack away, the sky is pearly-grey, a thin mist floats across the scene, the mountain is tinged with a deeper blue. . . . In summer, ancient trees cover the sky, waters run green and waveless, waterfalls seem to pierce the clouds. . . ."

Occasionally, however, he commits himself to a more general observation: "In landscape, the idea must come first: the carrying out of the idea follows". Or again: "Ink-painting is the foremost branch of the whole art. It perfects nature and completes the Creator's work". In this last sentence, thrown off casually and not again referred to, we meet with a conception which has formed the basis of many European theories of art. Why he ranks ink-painting above other branches, Wang does not explain. "Profound truths", he says at the end of one essay, "cannot be explained in words", showing thereby his adherence to the teaching of Zen Buddhism.

Chang Yen-yüan, who lived in the middle of the 9th century, was an art-historian rather than a philosopher. His theory of art becomes apparent only incidentally in his writings. "Painting", he says, "perfects education, aids morality, explains to us the operations of the Spirit, helps us to penetrate the mysteries of Nature. It shares the merit of the Six Scripts and the potency of the Four Seasons. It proceeds not from effort but from Nature".

One of the principal objects of painting is to

record the actions of the virtuous. "Those who had distinguished themselves by loyalty or filial piety were portrayed in the Cloud Terrace Museum; those whose heroism had been conspicuous found their way to the galleries of the Unicorn Tower. The sight of good is in itself a warning against evil, the sight of evil arouses thoughts of virtue. . . . Ts'ao Chih says: 'There is no one who in front of a picture of the Three Kings and Five Emperors [the mythical paragons of Confucianism] would not raise his head in thankfulness; nor any that before a painting of the depraved monarchs of the Decadence would not heave a sigh. There is none who contemplating the picture of a good and honest man would not forget his meals; . . . nor any that coming upon the image of a licentious husband or abandoned wife would not hastily avert his gaze'".


Chang, then, considered the aim of painting to be chiefly a moral one; but he lets slip certain reservations. It is something which "proceeds not from effort but from Nature", and to this touch of mysticism he adds the doctrine of Hsieh Ho's first Canon. "Be the resemblance never so great", he says, "yet if the operation of the Spirit (*Ch'i-yün*) be lacking, it will be of no avail".

Chang Yen-Yüan's (almost unconscious) art-philosophy refers solely to figure-painting; in his essay on "Landscape, trees and rocks" he confines himself to retrospect and anecdote. He begins by complaining of the lack of realism in landscape-painting previous to Wu Tao-tzü: "The peaks of their mountains were like the teeth of a comb; their water does not look as if anything would float on it; the men are larger than the mountains"! "The revolution in landscape painting began with Wu, and was completed by Li Ssü-hsün and his son". But in what this revolution consisted Chang does not tell us.

The copy of Chang Yen-yüan's works which I have used was kindly lent to me by Professor Osvald Sirén.

FINNISH RUGS

BY YJRO HIRN

 HE illustrations here reproduced represent some choice specimens of old Finnish rugs of the *rya* type. The *ryas* are, together with the Karelian embroideries and the Raumo lace, the most remarkable products of Finnish textile craft. While, of these three crafts, the Karelian embroideries take the prece-

dence of age, and the laces have the distinction of supreme technical refinement, the rugs appeal to our attention by virtue of their ornamentation and their warm, deep, brilliant, but none the less harmonious, colouring.

The technical processes employed in the making of *ryas* resemble those of the Oriental weavers. In the ornamental motives, too, many

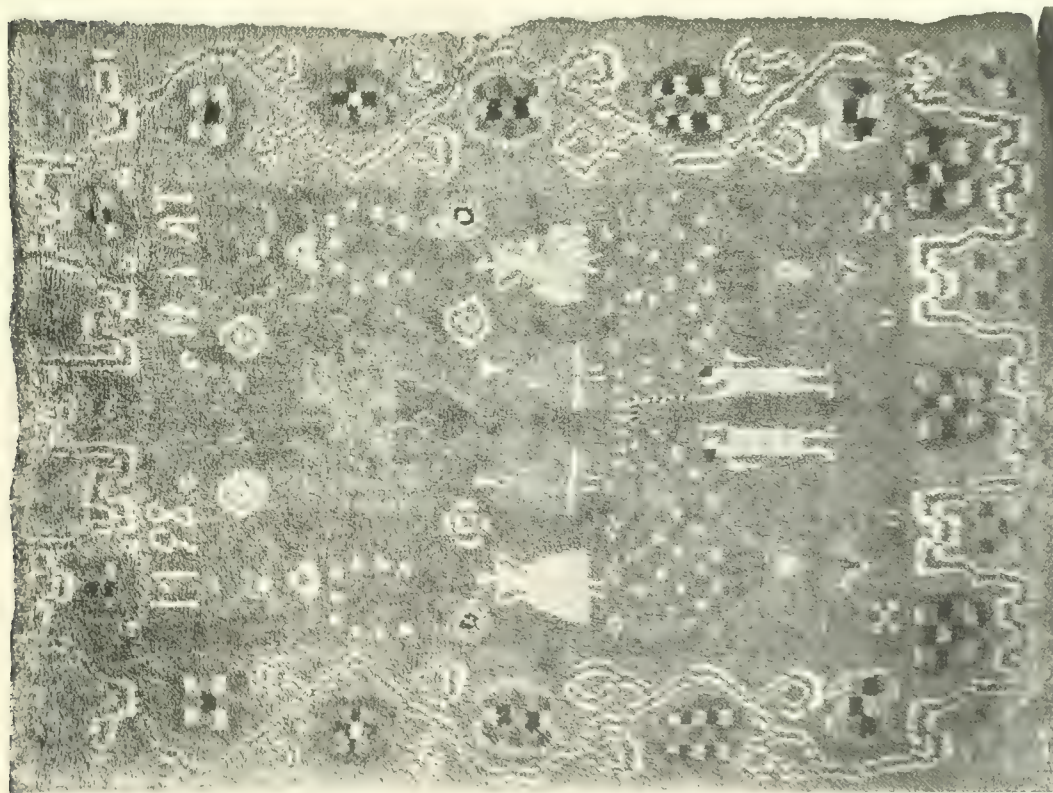
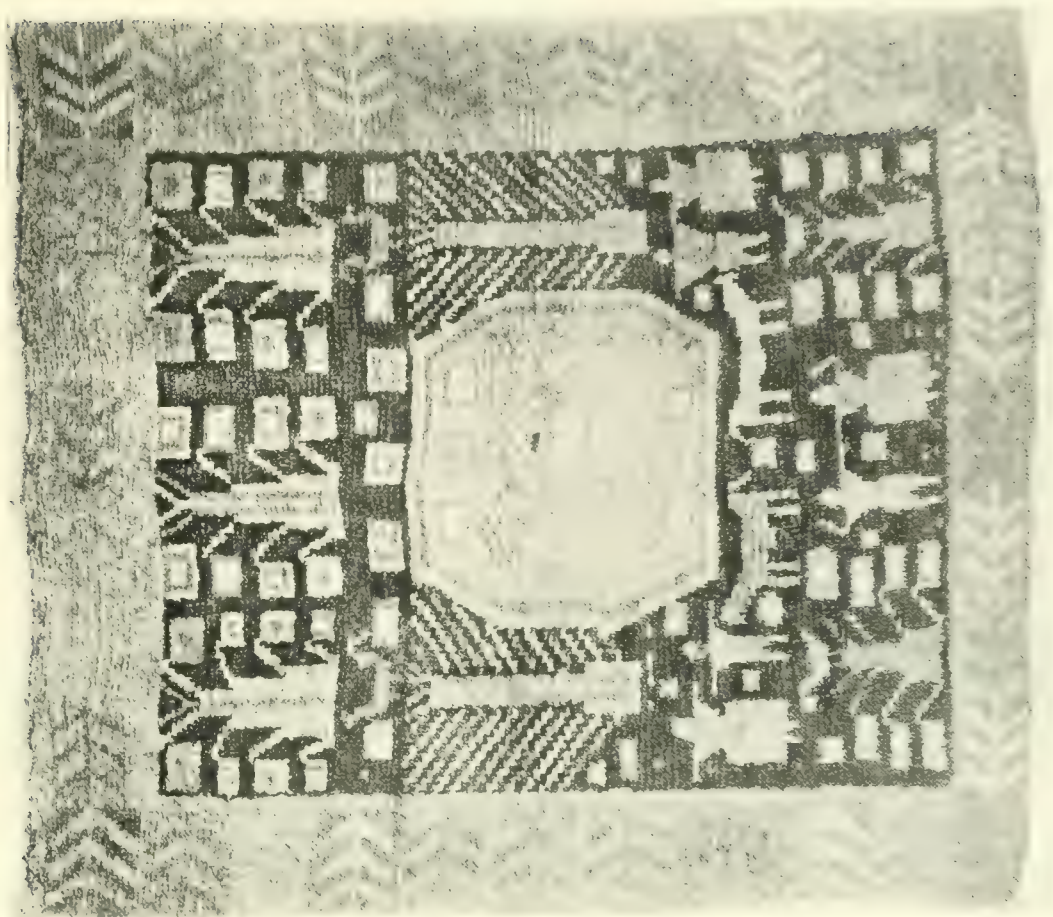


Plate I. Finnish Rugs

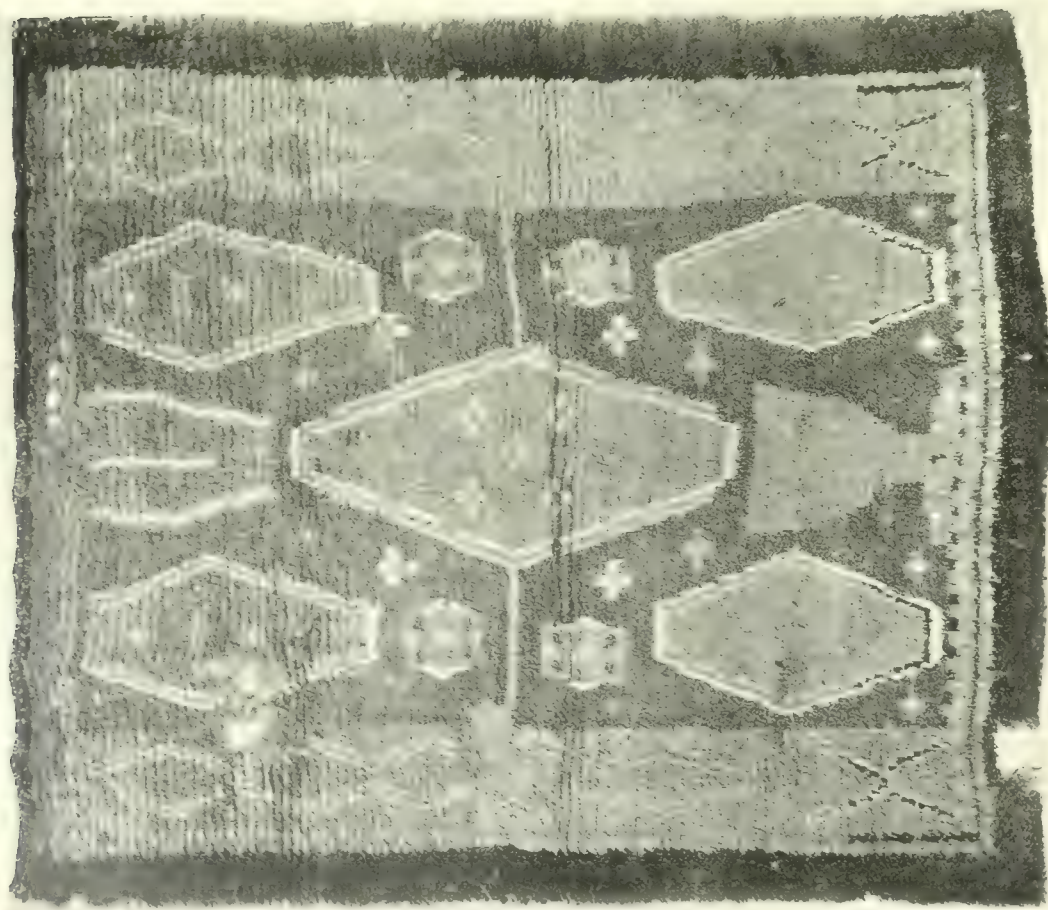


Plate II. Finnish Rugs

analogies may be found with Oriental carpets. The art of weaving *ryas* has not, however, been introduced into Finland from the East. On the contrary, all the evidence is proving that these rugs were brought into the country by the Swedes. They were first used as wall-coverings in the castles of the aristocracy, later on they were employed in the parsonages, and at last, about the end of the eighteenth century, they took their place in the rooms of the well-to-do peasants.

In the patterns of comparatively modern peasant rugs ornamental motives are met with which can be identified on the samplers of Swedish ladies of the eighteenth century. Although the Finnish *rya* may thus be considered as foreign in its origin, the peasant weavers have, however, expressed their own likings and taste in the colour composition. And these rugs have preserved their national character well because of the laudable conservatism with which the weavers have stuck to the old vegetable dye-stuffs of local origin. It is even known that at the end of the eighteenth century the peasants in some parishes decided at their vestry meetings "to refrain from buying any colour stuffs from the town shops, and restrict themselves to such colours as could be prepared at home from roots, flowers or leaves."

The *rya* appears to have been in Finland some-

thing of a social institution, for there are documents to prove that it was generally given away as dowry or as a morning gift. In token of this the young bride's initials, and the date of her wedding, have often been woven into the pattern of the rug. It is significant, too, that figures of a man and a woman are very generally to be found on *ryas*, and it may be that the old Oriental tree of life has acquired a new and appropriate symbolism when it appears—often changed into a tulip in a flower pot—between some anthropomorphic design on the bridal rugs of Finnish peasants.

The weaving of *ryas* is nowadays falling out of use among Finnish peasants, though efforts are made to revive the craft, and to collect old and valuable rugs. Last autumn an exhibition of *ryas* was held at the largest private Art Gallery in Helsingfors, the Galerie Hörhammer. A catalogue raisonné of the specimens exposed was published, and it is from the introduction to this catalogue (written by Dr. U. Sirelius, director of the Ethnographic Department of the National Museum) that the above statements have been taken.

It is the intention of the proprietor of the Galerie Hörhammer to publish in the near future a book on Finnish *ryas*, with text in English or French, and with coloured reproductions of some of the oldest and finest rugs.

ITALIAN FURNITURE

BY H. CLIFFORD SMITH



THE furniture of the Italian Renaissance occupies a high position among what are known as the "industrial arts". Yet, while the furniture of most other countries, France or England, Germany or the Netherlands, has received its share of attention, that of Italy at its golden period, the Renaissance, has, previous to this, been unaccountably neglected. We have, it is true, Bode's small monograph and Schubring's book on chests; but for satisfactory illustrations of the subject our only sources of supply have been the sale catalogues of the Davanzati, Villa Pia, Volpi and Bardini collections. Even these at best are but make-shifts, and as the recent sales of those collections took place in New York and most of them during the war—when attention was largely turned in other directions—the catalogues themselves, rare even in America, are practically unobtainable in this country. The large work of two hundred plates which Messrs. Helburn, of New York, have now published will go some way towards supplying this want.* The practical value of a

portfolio such as this, comprised of large well-printed plates, is unquestioned. Carefully chosen reproductions of this kind are likely to be helpful, as Mr. George Leland Hunter observes in his short introduction, "to those who have homes to furnish, and they are indispensable to architects, decorators, designers, students, teachers, libraries, and manufacturers".

There can be little question of the influence that the direct study of the early Italian Renaissance, as manifested in its furniture, has exercised in the present decorative revival in the United States; and the distinguished work of certain eminent American architects and designers of recent years, such as the late Stanford White and Mr. Charles H. Platt, bears abundant evidence of its source of inspiration.

This interest in Italian furniture and decoration was responsible for the carrying over and disposal in New York of the important collections already referred to. Among the most interesting of these were the ancient furnishings which Signor Volpi had gradually brought together and arranged with real artistic skill in the Davanzati Palace in Florence. Visitors to Florence who knew this fine old house, with its

* *Italian Furniture and Interiors*, 200 Pl., in 10 pts.; text by George Leland Hunter. \$30., separate parts \$3. (William Helburn Inc., New York).

rare specimens of furniture, cannot but regret the dispersal of the contents. Photographs fortunately were made while these were still in place; and the series of views of the Palace here given, together with a number of other furnished interiors, such as the Villa Palmieri, the Vincigliata Palace, Florence, and the Art Museum, Città di Castello, form perhaps the most valuable and suggestive section of the publication. A quarter of the volume is allotted to views of this kind, the remainder of the plates being equally divided into four separate groups of furniture: tables and picture frames, chairs and benches, cabinets, and chests. Of these, the last were unquestionably the most important on account of the leading part they played as articles of furniture in early times. In turning over the plates one cannot fail to notice the frequency with which the title "Victoria and Albert Museum" occurs beneath the specimens illustrated. The wealth of the Museum in Renaissance chests, in particular, is due to the sagacity of its founders some sixty or more years ago, who were responsible at the same time for the magnificent collection of Italian sculpture which is one of the chief glories of the Museum. The series of chests, carved for the most part with figure subjects, which are shown there side by side with the sculpture, is probably the finest either inside or outside Italy.

These chests, as is known, were generally made in pairs as wedding presents for the bride, to hold her trousseau. As showing the advantageous terms at which specimens of these were procured for the Museum in its early days, it is interesting to record that the pair of chests (*cassoni*), one of which, carved with figures emblematical of Spring and Summer, is shown on plate 193 of this publication, were purchased in the year 1861 for the modest sum of forty-six pounds. The same price, again, was paid for the sumptuous chest on plate 198, along with a second chest which forms its fellow; while the great Florentine coffer-bench (*casa-panca*), enriched with carving and intarsia work, illustrated on the plate following,** cost the Museum in 1859 no more than fourteen pounds.

When the coat-of-arms of the bride, as some-

**Unfortunately (through no fault of the publishers) by rather a poor photograph.

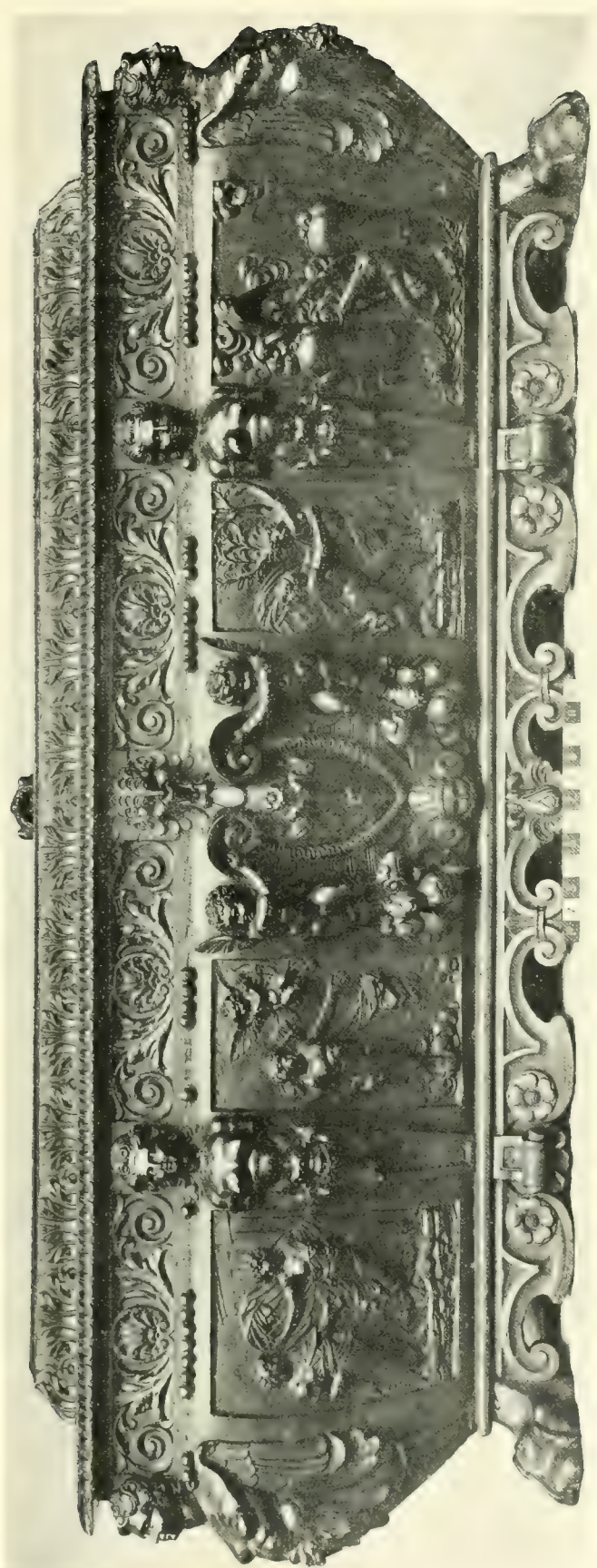
times happens, is placed on one of these chests and that of the bridegroom on the other, it has been found possible to identify not only the families who commissioned them, but the actual date when they were made. A striking instance of this is the chest in the Victoria and Albert Museum here reproduced [PLATE A], which bears the arms of the Delfini family. The chest which forms its pair is carved with the arms of the Lancellotti family of Rome; and research has brought to light the record of the marriage of a certain Julia, of the house of Delfini, with Paul Lancellotti, which took place in 1570. It has since been ascertained that this pair of *cassoni* was actually sold about a century ago from the Palace of Prince Lancellotti in Rome. In the case of the chest already referred to, carved with figures of Spring and Summer [PLATE B], and its pendant, which has figures representing Autumn and Winter, the heraldic shield on both of them takes the form of an impalement of the coat-of-arms of the husband and wife. It represents the Bentivoglio device impaled with the arms of Sforza, Count of Santa Fiora; and recent research has led to the discovery of the marriage, about the year 1540, of Count Gianfrancesco Bentivoglio, of Gubbio, with Giustina, daughter of Bosio Sforza, Count of Santa Fiora.

These sumptuous pieces are of more particular interest to the student of Italian art. But from the practical point of view the simpler ones which depend for their effects upon plain mouldings will be found of special value to the craftsman and designer. This applies above all to some of the examples of Tuscan furniture, in the form of cupboards and cabinets, framed tables and moveable chairs. To raise a chest on a stand and open it by the front falling forward, or opening as a pair of doors, was the evolutionary process which made a coffer into a cabinet; and several examples of cabinets are illustrated. A large variety of simple tables are reproduced; others show great richness of detail, as for instance "the ingenious and wonderfully beautiful writing-table of the 16th century" in the Victoria and Albert Museum (on plate 71), which is singled out by Mr. Hunter for special commendation. The series of illustrations of chairs, which occupies some forty plates, give a wide and remarkably complete survey of the different types used in Italy in Renaissance times.

TWO NEWLY DISCOVERED PAINTINGS BY MICHAEL PACHER BY GEORGE A. SIMONSON

IN these times of unrest, events of artistic interest which would have found ready chroniclers in quieter days, have been inevitably overlooked. But better late than never.

The object of this article is to draw attention to an important discovery made, not long ago, of two pictures painted by Michael Pacher, which have found a permanent home in the National Gallery in Vienna.



A Chest with the Arms of the Delfini family



B Chest with figures of Spring and Summer

Italian Furniture



A *The Marriage of the Virgin*, by Michael Pacher. (National Gallery, Vienna)



B *The Flagellation of Christ*, by Michael Pacher. (National Gallery, Vienna)

Though Pacher (the eminent Tirolese painter and wood-sculptor who flourished in the second half of the 15th century) has no such high-sounding name as Dürer, who came after him, he stands in the highest esteem on the Continent, and, even on this side of the Channel, not a few students are acquainted, through graphic reproductions at least, with the noble treasures of his plastic and pictorial art on the altarpiece in the Church at St. Wolfgang. There is no finer example of late Gothic carving in wood in Central Europe than this *chef d'œuvre* of the master.

For several reasons the discovery of the two Vienna pictures will be hailed with satisfaction by the scholar.

Very few undoubted paintings by Michael Pacher are known. The coming to light of new ones is almost as rare an occurrence as the visits of angels here below, but at last there are two fresh examples.

A stimulus such as that which they will bring to the study of Pacher's works, has been sorely needed, especially to disperse the cloud of Olympic dust with which the horizon of knowledge has been obscured, during the last few decades, by certain leaders of controversy abroad as to some cases of disputed authorship. Each of his two artistic birthrights has been, in turn, stripped from his personality. One writer challenges his claim to be a painter, another has attempted to invalidate his title to be a wood-carver. Unless these iconoclasts of criticism, which is at variance with contemporary testimony and tradition, are shown to be wrong by concrete examples of Pacher's work, such as the Vienna pictures, there is a danger of his being some day reduced to a mere shadow of his real self. Within the self-imposed limits of this article only his achievement as a painter will be dealt with, as it appeals to the art-historian in particular.

Pacher is a most interesting figure in art-history. Even among men of true creative imagination it is rare to find the type of genius which has the faculty of reconciling apparently opposite ideals. In music, Mozart, in literature, Heine exemplify it. The poet grafted the ease and grace of the French language upon the genius of his native tongue. The composer blended harmoniously the northern and southern musical spirit. Analogously, the painting of Michael Pacher, in some of its manifestations, exhibits the phenomenon of fusion of ideals, his aim being to fuse the Art of the North and the Art of the South of Europe.

This ideal was thrust, as it were, upon the early painters of the humble Tirolese School by the geographical situation of their country, which lies intermediate between Germany to the North and Italy in the South. They consist-

ently strove after this aspiration, leaning now more towards Northern, now more towards Southern teaching. But Michael Pacher is the only exponent of his native school who worthily upheld the Tirolese ideal and, whilst realising it, retained his own originality of style and refinement.

To return to the two Vienna pictures, the subject of the one is the Marriage of the Virgin [PLATE A]. One sees the Virgin and S. Joseph in the centre before the High Priest, who joins their hands. In spite of the overcrowding tendency, the composition is as dignified in execution as it is noble in conception. The other picture shows the Flagellation of Christ [PLATE B]. Christ is seen at the pillar between two soldiers. In the right background, Pilate is shown conversing with a Pharisee. The refinement of feeling and handling of this simpler composition makes us condone a certain exaggeration in the poignantly tragic rendering of it.

Presumably both these paintings, originally, formed together the front and back of a single panel, painted on both sides. One may conjecture that it occupied a place on one of the shutters, folding over the main shrine of an altarpiece. Living in the age of the reign of the Folding-Altar in Central Europe, which dawned with the beginning of the 15th century ("that solemn fifteenth century", as Walter Pater styles it, with reference to its artistic taste), Pacher turned out one altar-piece after another, in his workshop at Bruneck, in the Gothic style, making this branch of art the speciality of his artistic activity. And it is evidently to one of his lost altar-pieces (most of them have unfortunately gone astray) that the pair of Vienna panels belonged, before they were divided for better preservation. Each measures 1 m. 13 cm. in height and 1 m. 39 cm. in width.

It has been plausibly suggested that the original height was greater: in other words, that more than a third of each panel, at the lower end, has been cut off. Internal evidence of composition appears to favour this view.

With regard to Pacher's panel with the *Marriage of the Virgin*, it should be remembered that to paint, as the later Venetians did, who were masters of pictorial representation, a group of personages as half-figures, was foreign to the conception of art peculiar to him, as well as foreign to the spirit of his age and school. On the other hand, it would have been consonant with the symbolical meaning of the picture, for the clasped hands of Joseph and the Virgin to be the centre of the composition, not only as regards width, but also with reference to height. The effect of its architectural setting (the nave of a Gothic Church) would also be more impressive, if the whole view of the figures, with the

floor under their feet visible, were disclosed, instead of merely half the view.

A close examination of the panel with the Flagellation of Christ confirms the conclusion arrived at in the case of the companion-panel. Had it retained its original height, the *ensemble* would be still more telling than it is. The central figure of Christ was evidently meant to be seen at a higher elevation than it occupies in the now curtailed composition.

Though the writer is not in a position to offer, at present, detailed critical comments upon the Vienna pictures, or their stylistic and colouristic affinities with Pacher's other works, close scrutiny, by the aid of graphic reproduction, of the northern types of faces, the expression, the hands, the poses of the figures and the treatment of drapery found in both works, have convinced him that the Director of the National Gallery in Vienna, Herr Haberditzl,¹ is amply justified in ascribing them to Pacher. Accord-

¹F. M. Haberditzl—*Zwei Altarbilder von Michael Pacher in der Oesterreichischen Staatsgalerie*. See *die Bildenden Künste, Wiener Monatshefte*. 11 Jahrgang, Heft 1-2 pages 30-32.

REVIEWS

IRISH GLASS, AN ACCOUNT OF GLASS-MAKING IN IRELAND FROM THE 10TH CENTURY TO THE PRESENT DAY. By M. S. DUDLEY WESTROPP, M.R.I.A. Profusely illustrated. (Herbert Jenkins). 1920. 63s. n.

This book is an elaboration of the Author's excellent Guide to the Irish glass in the Dublin Museum (1913). Hartshorne wrote but one rather brief chapter on "Irish Glass", and though he was familiar with some of the earlier records and documents (including George Longe's Petition of 1589), his generalisations as to the Irish Glass-Houses and their products were not supported by any detailed information such as that which Mr. Dudley Westropp now publishes as the result of twenty years' patient and careful research. He marshals a long procession of names, dates and localities which is in itself a skeleton history of the Glass-Houses working in Ireland in the 18th and 19th centuries, but the skeleton is clothed with a mass of interesting detail relating to the principal of these Houses, their establishment and various changes of ownership, the kinds of glass articles produced at each, the extent of English influence on glass manufacture in Ireland, and so on.

Mr. Westropp successfully explodes many popular fallacies, *e.g.*, that all old glass found in Ireland is Irish, that Irish glass is mostly of "very early" date, that the greater part of it is "Waterford", that Waterford glass has a more or less pronounced blue tinge, etc. Except in Dublin, where glass was made to a varying extent all through the 18th century, the glass industry in Ireland did not start on a large scale

ing to this learned critic, they illustrate a phase of Pacher's painting which is intermediate between his earlier manner, exemplified by the cyclus of six panels illustrative of the Infancy of Christ, inside the altar-piece of St. Wolfgang, and the later panels of the Fathers of the Church, forming together a triptych, in the Munich Gallery (Alte Pinakothek).

An instructive sidelight is shed upon, what has been described as the singularity of Pacher's aims as a painter (namely, the close fusion of the Art of the North and the South) by one of the groups of figures in the composition of the *Flagellation* [PLATE B]. The two soldiers, between whom Christ stands in the picture, have an unmistakably Mantegnesque aspect, which recalls the fact that the teaching of the great Paduan crossed the Alps and made many converts among the early Tirolese artists. In the light of the fresh revelation of Pacher's talent, as seen in the Vienna pictures, it will doubtless be easier in future to follow his evolution, a task which the scarcity of his uncontested works made almost impossible in the past.

until about 1780, when the prohibition against the export of Irish glass was removed. This particularly applies to Cork, Waterford and Belfast, where flint glass was produced from about that time to various dates near the middle of the 19th century. The greater part of the output of these Houses, at any rate, and probably of all the old Irish glass still in existence, must therefore have been 19th century work, and *some* fine pieces of Irish cut glass must even be "Early Victorian"! The single House at Waterford, started by the Penroses in 1783 and ending with George Gatchell in 1851, can have produced but a small proportion of the glass made in Ireland during that period, when at least eight or nine other Glass-Houses were also at work. This is confirmed by the respective export figures for the various glass centres (1781-1811) compiled by Mr. Westropp from the Custom House books, which also show that a large part of the whole output of glass manufactured after 1780 in Ireland was exported to America, the West Indies, and elsewhere, and consequently much of the glass now found in Ireland and sold as Irish is in reality English glass which was, as Mr. Westropp also shows, imported in very considerable quantities.

In all these circumstances it is evident that of the comparatively small amount of real Irish glass now to be found in Ireland not a very great deal is 18th century work and only a small proportion of the whole is actually "Waterford". The plain truth is that "Waterford" has be-

come a mere trade-label, like "Chippendale" or "Sheraton", and is in general used either ignorantly or dishonestly. As to the blue tinge Mr. Westropp establishes pretty conclusively that this was simply an accident which might occur in any pot of metal, whether at the Waterford Glass-House or at any other. That it was not intentionally produced at Waterford is shown by authentic pieces made of fine white metal and marked "Penrose, Waterford".

There is, at first sight, one conspicuous omission in this book, viz., old drinking glasses. The explanation is simple. The earlier Dublin Glass-Houses, in producing the drinking glasses of their day, followed, as their advertisements proclaimed, the "newest London patterns", whilst the later Houses at Cork, Belfast and Waterford employed English workmen and English materials and made drinking glasses from 1780 onwards practically indistinguishable in type or metal from those being made at Stourbridge or Bristol. As in the case of other glass vessels, great numbers of English drinking glasses were also imported into Ireland during the century. Mr. Westropp therefore wisely refrains from attempting to earmark any kinds or types of wine glasses, etc., as peculiarly Irish, and to have dealt with glasses which might well be common to England and Ireland would have detracted from the originality of his work without perhaps adding very much to what is already known as to the drinking glasses of the period.

There is, however, obviously one kind of drinking glass which was most probably produced in some numbers in Ireland—the so-called "Williamite" glasses described in his chapter on Irish glass by Hartshorne, who appears to have invented the barbarous compound "Williamite". ("Orange" is surely a more euphonious and significant epithet). In a brief mention of these "Glorious Memory" glasses Mr. Westropp says (p. 202) that they are found as late as the first half of the 19th century. This is perfectly true, and it is a fact not realised by many people who have been led by the term "Williamite" to think that these glasses had the same sort of personal or dynastic significance as the Jacobite glasses. They were of course purely political in the narrowest sense, and were made for the anti-Catholic party in England as well as Ireland long after the public had ceased to take much interest in Dutch William.

In 1826 Lord Eldon, after practically killing the Catholic Emancipation Bill of that day by his speech in the House of Lords, was universally fêted by all the Protestant grandees, and in describing "a most sumptuous and splendid set-out at the Duke of York's, twenty four rejoic-

ing Protestants round the table", he says that they drank "the glorious and immortal memory of William III—but without noise or riot". (Campbell's *Lives of the Chancellors*, vol. vii, p. 414). Mr. Westropp figures a "Glorious Memory" rummer [PLATE XXXVIII], which he correctly dates about 1820-30, and glasses of this type may well have been used at the Duke of York's "set-out".

The modern Orange glass [PLATE XXXII] made by Pugh of Dublin about 1870, is a sad monstrosity and was hardly worth illustrating, but the Plates, generally, display an admirable range of fine pieces, the decanters being particularly well represented, and the reproductions of the Waterford patterns (*circa* 1830) for permanent record gives distinction to a book which is in many respects a notable addition to the literature of old glass.

J. S. RISLEY.

A CATALOGUE OF ETCHINGS BY AUGUSTUS JOHN, 1901-1914, by CAMPBELL DODGSON. Roy. 4to buckram (Chenil). 151 pp. of Plates. £3 3s. n.

The publication of this illustrated catalogue of all the known etchings, 134 in number, by Mr. John, is an event which will inspire gratitude in everyone interested in etching. The work has been admirably produced by Mr. Campbell Dodgson, the plates are illustrated in occasionally as many as four states, while the printing, paper and letterpress leave nothing to be desired. Etchings very rarely have a purely æsthetic appeal, or are dependent for their value entirely upon the æsthetic emotion they produce. They have, like all forms of engraving, an association with illustration. It is as though the process which they have in common with books, of being printed, imparted to them a literary value. Besides their value as illustration, they make another appeal—that of a highly skilled technique, and they are therefore capable of possessing purely technical merit from which painting in oils is nowadays comparatively free.

Mr. John is fortunate in being able to appeal to these three forms of appreciation, and it is noteworthy that precisely as he satisfies each one of them, he satisfies the others. For Mr. John is an example of a kind of artist one finds less frequently in the plastic arts than in music—an artist possessing a real and great talent which is not primarily an imaginative or at all a revolutionary one.

Where he gives rein to his imagination—where as an artist he experiments—he fails, and it is when he is held in check, or one might almost say, held together, by the limitations of medium and subject, that he succeeds. It is for this reason that he is at his best in his drawings from life, in his portraits, and as the present catalogue shows, in his etchings. The choice of a definite subject, such as a man's head, and

the small size of the plate he employs, thus help rather than hinder, so that what at first sight seem to be its fetters are really a sort of external skeleton which supports his genius. In the majority of the etchings there has been a lavish use of dry point in the later states, and occasionally there has been too much work done on the plates, so that the earlier states have greater vigour, clarity and directness. Many of the plates were allowed to lie about and became scratched or covered with verdigris, and some of the best etchings bear the evidence of their neglect, particularly in a dark toned background. The catalogue is divided naturally according to the subject, as a strictly chronological order has not been possible owing to lack of information. The etchings are thus divided into studies of heads, nudes, imaginative, or perhaps one should say, fanciful compositions and miscellaneous sketches, landscapes, etc.

It is in the portraits that Mr. John reaches his highest level, especially perhaps in those with a slight tendency to caricature. Among his male portraits both heads of Wyndham Lewis, of Charles MacEvoy, and of a gipsy—Benjamin Boswell, are masterpieces of a high order which will even bear some slight comparison with the greatest of Mr. John's masters—Rembrandt. In this first section of the book almost all are good. The Old Man of Liverpool and the frontispiece, a portrait of the artist, should perhaps also be mentioned as particularly successful. In the portraits of women this high standard is maintained. The lady in the fur cloak of so early a date as 1901 shows that the artist has had nothing to learn for many years. Another early plate, *Gwendolen*, a portrait of the artist's sister, shows greater originality. It is in many ways the most interesting thing he has done. Others of outstanding merit are *Anne with a feathered hat*, and *The Pheasant*. But the high level which Mr. John maintains almost throughout the portraits deserts him entirely in his etchings of the nude, only one of which, *The Woman in the Arbour*, is a successful piece of work. The more fanciful Mr. John becomes, the more he strains to compose or to invent, the more he infuses into his work a strange unexpected feebleness. This is present in almost all the original compositions. In the landscapes and sketches of gipsy vans he is better, but with the exception of one plate, *A Man seated by a Camp-fire*, there is nothing of particular excellence.

It would seem that Mr. John is an artist whose faculties slumber unless they are aroused by an external object which interests him intensely, and that the only subject which can awaken the highest degree of interest in him is the personality of another human being, and that is only saying in a roundabout way that Mr. John has

literary instincts and the literary method of approach.

To say that is by no means a hostile criticism; it is something that he shares with many of the greatest masters, but it separates him sharply from the living art of his own day. This leads us to the consideration of Mr. John's place among the living, and among the dead.

An American critic has recently announced as a principle of æsthetic that "what happens when a new work of art is created is something that happens simultaneously to all the works of art that preceded it". By this standard Mr. John's work is not new. It belongs to the past, though it does not modify our view of the past. Thus it is capable of affecting the current of modern painting as little as would the discovery of a hitherto unknown pupil of Rembrandt.

It cannot influence what is growing up to-day, for it has added and can add nothing new to the existing heritage. It does not contain original ideas. But this is not a measure of the delight which it can furnish, nor of its ultimate value, unless we decide that the really great artist can never be entirely the child of another age. D. G.

DOMESTIC LIFE IN SCOTLAND (1488-1688), by JOHN WARRACK (Methuen). 7s. 6d.

Mr. Warrack is to be congratulated on finding a new subject to write a book about, though domestic life in Scotland seems to have been very much like domestic life everywhere else. Mr. Warrack should have tried to find out where Scottish life differed from the life of other countries. After all, tea, coffee and cocoa, periwigs, powder and Sedan chairs were known to others than the burghers of Edinburgh. Still Mr. Warrack writes once more in a lively fashion about the troubles of the Scotch, and there are some nice illustrations of interiors, woodwork, 16th century embroidery, etc. F. B.

THE SILVER COINAGE OF CRETE. A METROLOGICAL NOTE. By GEORGE MACDONALD, C.B. 30 pp., 1 plate. Milford. 4s. n.

This reprint of Dr. Macdonald's paper from the Proceedings of the British Academy is concerned not with the art of Cretan coins, but with their weight-standards, to the study of which it makes a very important contribution, applying the newest method of investigation. It becomes clear that two, or even three different standards were employed at the same town, and not always distinguished by obvious differences of type. Like most real advances, Dr. Macdonald's discovery has not made the task of the numismatist any easier.

CARPET KNOTTING AND WEAVING.—It may be of interest to state that this book, reviewed in our last issue, is the work of Mr. Cecil Tattersall, of the Dept. of Textiles at the Victoria and Albert Museum.

MONTHLY CHRONICLE

THE RE-OPENING OF THE WALLACE COLLECTION.—The re-opening of Hertford House, to judge by the daily crowds that press their way through the galleries, has been enthusiastically welcomed by the public. And the public, from whom part at least of the Wallace Collection has been withdrawn for more than seven years, has every reason to show its satisfaction. Of all the London galleries this is perhaps the one most calculated by its arrangements to appeal to the general public rather than to students or craftsmen. To a large extent Hertford House preserves the amenities of a palace furnished with masterpieces for the most part of an obviously sumptuous order, so that Boucher's large pictures and Riesener's commodes seem to be basking in the congenial atmosphere for which they were created.

The changes which Mr. MacColl has taken this opportunity of introducing tend to emphasise this aspect of the collection. They are lucidly set out in the little pamphlet report that he has prepared, and they have been discussed to a considerable extent in the Press, so there is no need to go into them in detail here. Everybody will appreciate the improvement in the two main picture galleries which have been re-opened (the large gallery is still closed). The new lighting is most successful, the lowering of the roofs has sensibly improved the proportions of the rooms and the warm ivory of the canvas on the walls is in itself delightful to the eye. Light backgrounds, in an atmosphere that is too often gloomy, are undeniably attractive; though even apart from the difficulty of keeping them clean, it is by no means every picture that looks its best against them. And it is impossible not to wonder what those walls will look like after a couple of London winters, especially if any of the pictures have to be moved.

The three new rooms which have been opened on the top floor represent a gain in space which has most effectively reacted on the conditions of the main rooms below. The closing of superfluous doorways between the rooms has given a little more precious wall space for exhibition purposes, and room has been found for a few interesting works of art which have never before been made accessible to the public. One of the most attractive of these is the terra cotta model by Robert Guillaume Dardel (1749-1821) for a monument to Descartes, which has been placed in an intercolumniation between Galleries I and II. Dardel, a pupil of Pajon, seems to have specialised in such retrospective sketches for monuments, probably with little prospect of their being carried out on a larger scale; this particular terra cotta was exhibited at the Salon in 1782.

The decoration of the magnificent grand staircase has been completely changed by the removal of the family portrait busts to a special room dedicated to the founders of the collection. Instead of them, the Coyswox bust of Louis XIV and the two incomparable portraits by Houdon of Madame de Serilly and Madame Victoire de France now adorn the main landing and the two smaller landings on a slightly higher level to each side of it. The Louis XIV bust certainly shows there to great advantage. But one can hardly help feeling that the two Houdon busts deserved a more restful place. They must surely rank among the supreme examples of extant portraiture in marble, and it is a little difficult for a visitor to give them the attention they deserve in their present position without becoming a nuisance to his fellows.

A minor criticism that might perhaps be made of the new arrangement concerns the Sèvres porcelain. Hertford House is almost inconveniently rich in this sumptuous ware, and it is not very easy to place it in harmonious surroundings. But it certainly does not marry at all happily with Oriental armour, and still less with the Renaissance jewels with which it has at present to share a case in Gallery XII.

But when all such carping objections have been made the general gain to the collection is undoubted. There are pictures like the exquisite little Guardi in Gallery XII and the two Boucher pastorals in Gallery XVIII that are revelations of beauty in their new positions. The public can re-enter with an added satisfaction into the enjoyment of their recovered property, and await with fortified patience the revised and renumbered catalogue of sculpture, miniatures, furniture, and objects of art which Mr. MacColl has promised us.

ERIC MACLAGAN.

ETCHINGS AND WOOD ENGRAVINGS.—Three exhibitions of these processes are being held at the present time. The first, at the Leicester Galleries, is of Modern Masters of Etching, with special reference to the work of the late Anders Zorn; the second, at Messrs. Colnaghi & Co., is a collection of etchings and woodcuts by Auguste Lepère, and the third, at the Chenil Gallery, is the First Annual Exhibition of the Society of Wood Engravers.

These considered together give some interesting indications of the direction in which modern etching and engraving are moving. The work of Zorn is too well known to need description. Comparison with his contemporaries and successors suggests that he is a rather isolated figure, **one of a small group** who sought to adapt the technique of etching to the purposes of the

Impressionist School of Monet. By the use of open parallel lines and avoidance of outline, Zorn managed to surround his figures with light and air. But in so doing he often sacrificed structure, especially in his nudes, and allowed his method to degenerate into a recipe. His portraits are probably his best work. In contrast to Zorn, most modern etchers cling to the traditional use of line, in the manner of Rembrandt and Goya. The examples by Whistler and Seymour Haden exhibited at the Leicester Galleries show that, in England at least, there is an unbroken descent from the older masters. In technique, the work exhibited by Mr. Cameron, Mr. Bone, Mr. McBey, and others, leaves nothing to be desired; but it lacks individuality and often expresses the veriest commonplace. Some of the Frenchmen, on the other hand, notably M. Dufresne, show feeling for design and form, but do not really understand their medium. Their work might almost as well have been done with the pen. It is when technical power is united to vision, as in the case of Forain, that great work results.

Wood engraving seems to be following a similar course to etching, in abandoning the methods of the last generation in favour of those employed by older masters. As examples of technique, the wood engraving of the late Auguste Lepère could hardly be beaten. He shows a mastery in rendering delicate intermingling tones, which gives great luminosity and atmosphere to his work. Yet towards the end of his life he abandoned the method he had used so successfully, as though he recognised that it did not give the medium its full scope, and took to the use of line and broad masses of black and white. This is the technique adopted by most members of the Society of Wood Engravers. Mrs. Raverat and Mr. John Nash sometimes use tones in the way that Lepère used them. In the case of Mr. Gibbings, the other extreme is reached and simplification is pushed so far as to give nothing but a very flat pattern. The possibilities of the medium are more adequately explored by Mr. Ethelbert White, Mr. Nash, and M. Lucien Pissarro. Mr. Sydney Lee's work is too much like inferior etching to be satisfactory.

W. G. C.

LEICESTER GALLERIES.—Paintings and drawings by Pamela Bianco. Paintings by C. Maresco Pearce.—There is no doubt about Miss Pamela Bianco's skill. For a child of fourteen her work is extraordinary. But it is not certain whether it amounts to more than clever mimicry. Mr. Pearce's latest paintings are certainly more interesting than the tinted architectural drawings and landscapes in a Japanese convention which he used to produce. Both in subject and treat-

ment he is now toiling rather painfully in the wake of the modern French School, with a glance towards Belgian Impressionism. His vivid colour is agreeable, though rather meaningless, and there is little sense of space in his pictures.

W. G. C.

MANSARD GALLERY. MESSRS. HEAL.—Old and Modern Toys.—Industry may be revolutionized, the conventions of art transformed; but the maker of toys in all countries and in all ages plies his craft in much the same way. Tradition may have lost its force elsewhere; but in the manufacture of toys it still reigns supreme. The Burmese baby plays with the same jumping jack as his British contemporary, and some toys of modern Tuscany closely resemble the little figures found at Knossos. Noah's Ark may be indigenous to Christian civilization; but it has its counterpart in the East. It must be that toys appeal to some common element in humanity which nothing can change or eradicate. The variety of the exhibition at the Mansard Gallery is surprising; but its homogeneity is even more remarkable. Here one sees man and all his works reduced to their simplest form—just the dominant facts of structure stated. This is significant form indeed.

W. G. C.

INDEPENDENT GALLERY.—An exhibition of some fifty pictures in oil and water-colour by Mlle. Thérèse Lessore, with a number of representative works by contemporary French painters, well sustains the reputation of this gallery. Here is no collection of rough sketches and experimental canvases, gleaned from the studio sweepings of Paris; but well selected examples which, whatever their quality, at least represent the artist adequately. The work of Marchand is tolerably well known in London; but the paintings and drawings here serve to emphasize its great merits. Among contemporary painters, Marchand has been conspicuous for steady adherence to the aim of building up a monumental and dignified design in planes, putting aside the lure of fantastic rhythm and meaningless colour. This unswerving devotion has earned its reward in such drawings as the simple yet spacious and structural *Environs de Vence*; and in canvases like *La Colle*; *Vue panoramique*, which, with its great central mass whence all the others proceed in logical sequence, conveys an impressive sense of reality. This power of using natural forms for creative purposes is also shown in the work of Frélaut, who is scarcely known in England. At times he shows an anecdotal tendency, and in the *Vannes* the detailed treatment of the town conflicts with the broad handling of the foreground trees. But in this picture and in *La Chapelle* he produces

something very real and solid. Rouault, another painter new to London, is represented by a boldly designed *Paysage*, rich and harmonious in colour but lacking structure. This last is admirably emphasized in Friez's *La Belle Rose*, but the body beneath the dress is not felt or expressed so well. A *Paysage* by Puy is notable for the way in which a number of otherwise disconnected objects are welded into a harmonious design by a fine sense of space and atmosphere. Signac and Segonzac are the disappointments of the exhibition. Some of the water colours by the former are spotty and careless in design; and not only are the two Segonzacs heavy in colour, but in the figure subject the head seems out of relation to the whole design.

Mlle. Lessore's work undoubtedly has good qualities. The design is almost always vigorous and interesting, and shows much skill in utilising as part of a pattern such material as lime-light rays and the edges of a stage. The colour, too, is harmonious and related to the design. But there is a sameness in her pictures which suggests that they are less the result of a number of emotional experiences than a series of examples of how a given technical apparatus can be used to express one idea. This is most evident, perhaps, in the group of café subjects, where the device of putting a few big figures in the immediate foreground to throw back the more distant planes becomes rather wearisome. It looks indeed as though Mlle. Lessore conceives her design as a flat pattern and introduces a third dimension as an afterthought. A piecemeal solidity is thus secured, but the forms are not really set in space; a defect emphasized by certain parts of the design sometimes being left absolutely flat. Mlle. Lessore is more successful in her theatrical subjects, which enable her

to create a delicately artificial world more convincing than her efforts at realism. A word of praise is due to the framing and hanging of Mlle. Lessore's work. It is rare to see frames which are at once unobtrusive and serve their purpose well.

W. G. C.

GOUPIL GALLERY SALON.—This large and miscellaneous exhibition suggests a revived International Society, leavened by an admixture from the New English Art Club. Most of the work on view is technically accomplished and conscientiously modern, makes great use of vivid local colour, and tends to become a poster version of more popular or more skilful work. The more interesting exhibits include some drawings by Mr. John, which rouse the wish that he would abandon the brush for the pencil. Mr. William Nicholson's "*Still-lives*" are exactly what one expects from him, save that the drapery is more metallic than usual. Mr. Wilson Steer is represented by some delightful water-colours, which the underlying pencil drawing saves from the formlessness of his work in oil. The *Danseuses* by Forain is interesting in treatment but defective in design; and in the one Matisse, *Sur le Sofa*, though the warm colour is skilfully handled, the drawing is not very vigorous or expressive. The design of a Cézanne *Paysage* is entirely satisfying, and the colour is rich and harmonious; but compared with his best work it lacks structure. Other exhibits worth notice are a mannered but vigorous Vlaminck, and two restrained and individual landscapes by Mr. Ginner. The examples shown of the work of M. Denis and M. Bonnard will not add to their reputations. The sculpture exhibits mainly consist of work by Mr. Eric Gill, simplified in a rather mechanical way, and at times so naïve in design as to become ludicrous.

W. G. C.

LETTERS

"EARLY ITALIAN PICTURES AT CAMBRIDGE."

SIR,—Dr. Osvald Sirén's interpretation of the inscription on the Cambridge "desco" with the "Justice of Trajan" will not bear examination. "Sub Palma" cannot possibly mean "under your protection". If Dr. Sirén had remembered his Vulgate, the inscription would have

recalled to him the well-known text (Ps. 91, 13, A.V., Ps. 92, 12): IVSTVS VT PALMA FLOREBIT—The righteous shall flourish like the palm-tree. This is obviously the right motto for an "exemplum" of Justice, used as the Trajan story was throughout the Middle Ages. SVB must then be a blunder for VT.

Yours faithfully,

GEORGE F. HILL.

AUCTIONS

MESSRS. SOTHEBY, WILKINSON & HODGE will sell, at 34, New Bond Street, on February 8th, Persian and Indian miniatures from the Rosemberg Collection, some of which were shown at the Munich Exhibition of Mahommedan Art, 1910; Persian Book-Covers, the property of Charles Fairfax Murray, and Mediæval MSS. of English, French, Flemish, and Italian execution. This collection is of unusual importance to ama-

teurs. The Persian and Indian miniatures are all of exceptional interest. They include such descriptive subjects as lot 33, of Gemini, one of the signs of the Zodiac, representing two youthful figures in attitudes determined by the motive which is not mainly decorative. This drawing is 6½" x 4½", on parchment, and belongs to the Timurid School. Another conceived in the same vein and designed for the same purpose

is lot 34. It represents the fish-tailed goat. But curious works of that kind do not constitute a majority of the drawings, which are of great importance from a purely artistic standpoint. Two of the latter represent in a naïve manner the native warfare of the time. In lot 12 the whole page is occupied by masses of cavalry-soldiers crowded upon one another as in the patchwork figures on present-day Ukrainian quilts. The subject is the slaying by Rustam of his son in battle and dates from the 16th century. The other is lot 28, whose subject is equally gruesome. The decorative effect is here more logically thought out, although the main intention is to record an episode. The drawing is $14\frac{1}{2}'' \times 8\frac{3}{4}''$. A drawing like lot 11 belongs to a class that is well represented in the collection, where the subject matter is still more strictly subjected to the æsthetic conception, so that the result is an artistic product of very considerable dignity and beauty. Kai Khusran is represented as seated in a castle with nobles and ladies who are being entertained by dancers who perform outside. This drawing is in the style of Muhammed Qasim, 16th century. These examples represent the main artistic tendencies to be found in the Persian miniatures. Among the Indian examples,

the panel (lot 102) of the Moghul school, of a hunting scene will attract attention. Within a border of beasts and flowers carried out in a manner that speaks of keen observation of natural life, are a number of lions and tigers, against which are arrayed a row of bullocks mounted by armed hunters. Behind these there is a mass of elephants, on the backs of which are noble warriors, one of whom is Shah Jahan. The drawing is $19\frac{1}{2}'' \times 14\frac{1}{4}''$. Some of the European MSS. are also noticeable.

MESSRS. SOTHEY, WILKINSON & HODGE will sell, at 34, New Bond Street, on February 11th, Furniture and Tapestries, etc., various important properties. Included in this sale are two remarkable pieces of Elizabethan Needlework, the property of the Rt. Hon. Lord St. John of Bletsoe. These are of great beauty, one of them having embodied in the decorative scheme three circular panels with a coat of arms and two highly effective animal subjects, the arrangement of which is carried out with a decision and grace that places the work quite above the average product of the age in which they were produced.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

BATSFORD.

CHANCELLOR (E. BERESFORD). *The xviiith Century in London. An Account of its Social Life and Arts.* 271 pp. + 128 pl. 35s. n.

THE BODLEY HEAD (LANE).

JACKSON (MRS. F. NEVILL). *Ancestors in Silhouette*, cut by August Edouart. 240 pp. + 62 pl. £3 3s. od.

WILLIAMSON (DR. G. C.). *Daniel Gardner, painter in pastel and gouache. A brief account of his life and works.* 190 pp. + 9 col'd. pl. + 6 photogravures + many half-tone reproductions. £5 5s. n.

MAXWELL (DONALD). *A Dweller in Mesopotamia. Being the adventures of an official artist in the Garden of Eden.* 124 pp. + 28 pl., colour and monotone, + line blocks in text. 25s. n.

BELL.

MAY (C. J. DELAHERE). *How to identify Persian Rugs.* 133 pp. + 15 pl. + ills. in text. 6s. n.

BLACK.

ANDREWS (D. S.). *Cardiff, A Sketch Book.* Artists' Sketch Book Series. 24 pl. 2s. 6d. n.

CHATTO & WINDUS.

FRY (ROGER), *Vision and Design.* 405 pp. + 32 pl. 25s. n.

CENTRO DE ESTUDIOS HISTORICOS, MADRID.

GOMEZ-MORENO (M.). *Inglesias Morarabes. Arte Español de los Siglos ix a xi.* 2 vols. 407 pp. of text + diagrams and 351 pl. respectively.

DUTTON, NEW YORK.

GALLATIN (ALBERT EUGENE). *Walter Gay. Paintings of French Interiors.* 6 pp. + 50 pl. Ed. limd. to 950. \$25.

HARVARD UNIVERSITY PRESS, CAMBRIDGE, MASS, U.S.A. (OXFORD UN. PRESS, LONDON).

Fogg Art Museum, Harvard University. Collection of Medieval and Renaissance Painting. Ed. Edward W. Forbes, Director, 356 pp. + 56 pl. + 2 maps. 32s. 6d. n. We call attention to this work as an example of what can be done by an institution to make of itself a living force. The authors have devoted a large volume to cataloguing and reproducing the paintings in the museum, and, with the help of many of its members, and those of the Division of Fine Arts at Harvard, have included as a help to students a whole history of European painting from the days of Byzantium onwards. A bibliography is also included and the whole work is conceived in a scholarly and efficient manner.

J. H. ED. HEITZ, STRASSBURG.

GRONER (DR. A.). *Die Geheimnisse des Isenheimer Altares in Colmar.* 42 pp. 2.50 fr.

MACMILLAN.

GRAHAM (P. ANDERSON). *Highways and Byways in Northumbria.* 380 pp., half-tone illustrations in text + map. 7s. 6d. n.

MORING.

VALENTINER (W.R.). Translated from *The Art of the Low Countries.* 251 pp. + 84 pl. 10s. 6d. n.

FITZGERALD. *Rubaiyat of Omar Khayyam.* 28 pp. + 12 pl. 2s. 6d. n.

PRIVATELY PRINTED.

PUB., N.Y.

SHERMAN (F. F.). *Albert Pinkham Ryder.* 78 pp. + 32 pl. and 1 col'd. pl.

Catalogue of Painters and Draughtsmen represented in the Library of Reproductions formed by Robert and Mary Witt. 238 pp.

TECHNICAL JOURNALS, LTD.

BENNET (ARNOLD) and H. V. LANCHESTER and AMOR FENN. *The Art of E. A. Rickards.* 13 pp. + 126 pl. Col. Half-tone and Line. £3 3s. n.

PERIODICALS.

WEEKLY.—Architect.

FORTNIGHTLY.—*Le Bulletin de l'Art ancien et moderne—Chronique des Arts et de la Curiosité—Kleinnöbel Korb und Kunstgewerbe—Der Kunstwanderer—Mercure de France Revista del Centre de Lectura Reus.*

MONTHLY.—*L'Amour de l'Art*, 7, 1—*L'Amateur d'Arte*, 8-10, 1—*Bulletin of The Art Assoc. of Indianapolis*, 1, 1X—*Bulletin of Cleveland Museum of Art*, 9, VII—*Bulletin of the Metropolitan Museum of Art*, N.Y. 11, XV—*Bulletin of the Minneapolis Inst. of Arts*, 8, IX—*Bulletin of the Worcester Art Museum*, 1, XI—*Colour*, 5, XIII—*Dedalo*, 5-6, 1—*Drama*, 2, 1—*L'Esprit Nouveau*, 2, 1—*Gazette des Beaux Arts*, 5, XI—*Kokka*, 365—*La Revue de l'Art, ancien et moderne*, 221, XXXVIII—*Rassegna D'Arte*, 9-10, VII.

BI-MONTHLY.—*L'Arte*, 6, XXIII. *Art in America*, 1, IX.

ANNUALLY.—*The New Keepsake* for 1921.

OCCASIONALLY.—*Hillmn* 3, 1.

TRADE LISTS.—Joseph Baer & Co., Frankfurt. *Rheinprovinz Westfalen Waldeck-Pyrmont Lippe. Antiquariats Katalog*, 667—*Camera Official del Libro, Barcelona. Bibliografia—The English Church Monumental Society. List of Memorials*—W. & G. Foyle, Ltd. *Catalogue of Rare Books—Librairie Maggs Bros. Autograph Letters, Manuscripts, etc. Books and Manuscripts and Engravings and Etchings*—Wolf Mueller. *Kunst Bücher*—P. A. Norstedt & Söner, Stockholm. *Norstedts Nyheter*—T. H. Parker. *Catalogue of Old Naval Prints relating to all parts of the World*—Wilhelm Schunke, Leipzig. *Ausländische Literatur*—C. F. Schulz and Co. Plauen i.V. *Antiquariats-Anzeigen*—H.M. Stationery Office, *Monthly Circular of New Publications*.



The Adoration of the Kings, by Pieter Bruegel, the Elder. $43\frac{1}{2}$ by $32\frac{1}{4}$ (National Gallery)

"THE ADORATION OF THE KINGS" BY PETER BRUEGHEL THE ELDER

BY C. J. HOLMES

THE attempt which is now being made by the National Art Collections Fund to help the Nation to secure Brueghel's "Adoration of the Kings" will be a boon to most readers of the BURLINGTON MAGAZINE, as a result of the success of this example. The illustration will show the grandeur of the design, but not the richness of the colour, or the beauty of the detail. The illustration is a reproduction of the original, and is not a copy of the original.

The value of the original is not to be measured by the value of the reproduction. The original is a work of art, and the reproduction is a copy of the original.

His queer tricks, and "Peasant" has been one of her victims. Farsighted patronage, or accidental preference, (we cannot tell now which it was) brought no less than fourteen of his finest paintings into the hands of the Duke of Devonshire.

and splendour remained hidden from half the world. Fortune also gave him sons and descendants, far less capable but far more prolific painters, to the general discredit of the family name. Hence the acquisition of even a masterpiece from his hand, has to be accompanied by a certain amount of explanation, before most people know that they have to deal with a real master. Sixteenth Century Flanders is not in general survey an artistic country, but very much the reverse. The grave and genuine conviction which lies behind the work of the fifteenth century, from Hubert van Eyck to Van der Goes and Memling, had weakened at the close of that period under the influence of the commercialism of Antwerp. When we come to Mabuse we find that art and faith alike have become sterile, concealing poverty of content by outward elaboration. Even the outburst of the Reformation had but little effect on art in Flanders. The heavy hand of Spain was not a thing to trifle with, so Brueghel is almost alone in his daring.

His work is one continuous revolt against blind acquiescence in tyranny and in superstition. His popularity was gained by his engraved satires on the great, the silly and the quack.

When he takes to painting, part of his theme, for a great artist, was the splendour, the tragedy and the tragedy of the landscapes he saw, remembered from the days when he made his journey over the Alps to Italy. Another part was the lusty, vivid and highly coloured life of the Flemish peasant. In both these aspects of art he is the great forerunner of Rubens. Religious pictures, too, were needed, yet even here Brueghel would forego neither his satire nor his naturalism. That group of horsemen with upraised lances, halting motionless in the snow, to see that no resistance is offered to the Massacre at Bethlehem, is no less surely a reminder of Spanish tyranny, than the Procession to Calvary.

The faith of the time is no more exempt from this than the faith of the present. The faith of the time is no more exempt from this than the faith of the present. The faith of the time is no more exempt from this than the faith of the present.

Trafalgar Square, where the significance of the Epiphany is smothered by magnificent dresses and jewels. Brueghel will have none of this idealizing; he will rather go to the opposite extreme. Look for example at his Kings. Gaspar is a superstitious old dotard; Melchior is an unkempt, ill-dressed and dreary being; Balthazar is a delightful woolly-headed blackamoor. Joseph is a huge cynical peasant, recognising that he is in luck, and listening with affected unconcern to the gallant who is whispering into his ear (Heaven knows what!) Is he bidding for the delightful nautilus-boat which Balthazar carries, and on which the Jew merchant has fixed his hungry eyes? The more we look at the picture, the more daring appears the satire. The date, 1564, may perhaps give a clue to this audacity. It was the year in which Cardinal Granvelle, who was only attempting to force Philip's policy on the people of the Netherlands, was compelled to leave the country. Then freedom came, and the people of the Netherlands were free. Three years later, in 1567, the Duke of Alba came.



The Adoration of the Kings, by Jan van Eyck, 1432. Oil on panel. (Museum of Art, New York)

"THE ADORATION OF THE KINGS" BY PIETER BRUEGHEL THE ELDER

BY C. J. HOLMES



THE attempt which is now being made by the National Art Collections Fund to help the Nation to secure Brueghel's "Adoration of the Kings" will be familiar to most readers of the BURLINGTON MAGAZINE, as will the rarity of Brueghel's work, and the superb quality of this example. The illustration will indicate the grandeur of the design, but not the glow and richness of the colour, or the suppleness and variety with which the method of the Van Eycks is adapted to a new and more summary handling. The value of the picture to the National Gallery, from all points of view, will be so evident that it is earnestly to be hoped that all who can help the Fund on this occasion will do so, and that promptly.

Fame plays queer tricks, and "Peasant" Brueghel has been one of her victims. Far-seeing patronage, or accidental preference, (we cannot tell now which it was) brought no less than fourteen of his finest paintings into the Imperial Collection at Vienna, where his force and splendour remained hidden from half the world. Fortune also gave him sons and descendants, far less capable but far more prolific painters, to the general discredit of the family name. Hence the acquisition of even a masterpiece from his hand, has to be accompanied by a certain amount of explanation, before most people know that they have to deal with a real master. Sixteenth Century Flanders is not in general survey an artistic country, but very much the reverse. The grave and genuine conviction which lies behind the work of the fifteenth century, from Hubert van Eyck to Van der Goes and Memling, had weakened at the close of that period under the influence of the commercialism of Antwerp. When we come to Mabuse we find that art and faith alike have become sterile, concealing poverty of content by outward elaboration. Even the outburst of the Reformation had but little effect on art in Flanders. The heavy hand of Spain was not a thing to trifle with, so Brueghel is almost alone in his daring.

His work is one continuous revolt against blind acquiescence in tyranny and in superstition. His popularity was gained by his engraved satires on the greed, the folly and the quackery of the

peasant-life about him. When in his last years he takes to painting, part of his theme, for he was a great artist, was the splendour, the character and the tragedy of the landscapes he saw, or remembered from the days when he made his journey over the Alps to Italy. Another part was the lusty, vivid and highly coloured life of the Flemish peasant. In both these aspects of art he is the great forerunner of Rubens. Religious pictures, too, were needed, yet even here Brueghel would forego neither his satire nor his naturalism. That group of horsemen with upraised lances, halting motionless in the snow, to see that no resistance is offered to the Massacre at Bethlehem, is no less surely a reminder of Spanish tyranny, than the Procession to Calvary is of current methods of torture and death. The faith of the time is no more exempt from this satire than are its cruelties and its follies, and in the "Adoration of the Kings" the satire reaches its climax. In glorification of the miraculous birth, faith had been seconded both by ecclesiastical policy, and by man's natural appetite for splendid pageantry. We see the culmination of this splendour in the big picture by Mabuse, at Trafalgar Square, where the significance of the Epiphany is smothered by magnificent dresses and jewels. Brueghel will have none of this idealizing; he will rather go to the opposite extreme. Look for example at his Kings. Gaspar is a superstitious old dotard; Melchior is an unkempt, ill-dressed and dreary being; Balthazar is a delightful woolly-headed blackamoor. Joseph is a huge cynical peasant, recognising that he is in luck, and listening with affected unconcern to the gallant who is whispering into his ear (Heaven knows what!) Is he bidding for the delightful nautilus-boat which Balthazar carries, and on which the Jew merchant has fixed his hungry eyes? The more we look at the picture, the more daring appears the satire. The date, 1564, may perhaps give a clue to this audacity. It was the year in which Cardinal Granvelle, after vainly attempting to force Philip's policy upon the people of the Netherlands, was compelled to leave the country. Then freedom enjoyed a momentary triumph. Three years later the Duke of Alva came.

A GROUP OF DRAWINGS BY PAUL VERONESE

BY TANCRED BORENIUS

FROM the point of view of the materials employed, the drawings by Paul Veronese may, roughly speaking, be divided into three groups. One is formed by monochrome brush drawings, heightened with white, and of the many carefully finished examples of this type, which go under Paul Veronese's name, a good many are probably in reality only drawings after the master. In its finest and freest form, this technique is seen in the wonderful study for *Venice Triumphant* which from the collection of the Earl of Pembroke passed to that of Viscount Lascelles and was shown at the Exhibition of Drawings by the Old Masters at the Burlington Fine Arts Club in 1917-18. Another large group among the surviving drawings by Paul Veronese is formed by studies of single figures, either only heads or whole or three-quarter lengths, executed in black chalk, the paper often being the characteristic green or green-blue Venetian one.

These two classes of drawings are indeed the only ones mentioned by Baron von Hadeln in his article on Paul Veronese in Thieme-Becker's Dictionary¹ which, brief as it of necessity is in its reference to the master's drawings, yet remains the only effort to grapple scientifically with this fascinating subject as a whole. There exists, however, yet another fairly large group of indubitably authentic drawings by Paul Veronese, which hitherto have never been grouped together, but to which it seems worth while to draw attention, both because of the light which they shed on the work and artistic personality of Paul Veronese, and because their true authorship has not always been recognised.

The drawings in question comprise a number of sketches, executed with pen and sepia and washed with sepia, many small studies of figures being grouped together on a single sheet. Often these figures bear written notes in a hand which, from such autograph documents of Paul Veronese as are known to exist, can be identified as being the master's. Whether some of these sheets actually formed part of a sketch book of his, or whether he was in the habit of drawing them on such scraps of paper as happened to be handy, is a matter which perhaps future research may determine. Many of these drawings bear the marks of distinguished seventeenth and eighteenth century collectors. Artistically they have great attraction through the master's unflinching gracefulness and elegance of line and delightful use of wash; and they are also of great interest

as containing the first ideas for many of his well-known works.

The following is a *catalogue raisonné* of such of these drawings as have up to now become known to me:—

(1) Paris, M. Emile Wauters (27 by 23 cm.) This superb sheet of studies for the *Martyrdom of St. George* in the church of San Giorgio in Braida at Verona, is reproduced in Mr. Frederic Lees' book, *The Art of the Great Masters* (London, 1913), plate facing p. 50. Seeing that this sheet and numbers (2), (3) and (4) are very nearly the same size, the idea naturally occurs that they may be leaves out of a sketch book; but in view of the fact that the drawings on both sides of (2) are executed on a letter addressed to Paul Veronese, the hypothesis seems inadmissible, at least as regards all these sheets.

(2) Paris, M. Emile Wauters (28 by 20 cm.) Drawings on both sides of a letter addressed to Paul Veronese (reproduced in Lees, *op. cit.* p. 52). On one side are various groups of figures (some of them nude) for none of which I can suggest a definite interpretation; on the other side is at the top a study for a *Judith* ('vna Giudita che talia la testa A Holofe' as the master himself notes) which is clearly identifiable with the picture in the Galleria Brignole-Sale-Deferrari at Genoa,² though the composition is reversed; below is a study for a *Nativity* ('Per un Presepio'), and at the bottom of the sheet, David kneeling by the body of the slain Goliath, with Philistine horsemen in flight further back.

(3) London, Mr. Henry Oppenheimer (30 by 21 cm.; ex collections Sir Peter Lely, J. Thane, W. Esdaile). Groups of figures [PLATE I, A]. At the bottom of the page, above a slight sketch of a figure, two couples of figures are seen: possibly the four Evangelists, from right to left 'Mate' (Matthew), listening to the angel inspiring him, Luke seated next to the ox, 'Zuane' (St. John the Evangelist, with his emblematic eagle)—the note next to the fourth figure reading however, more naturally, it seems, 'Mouese' (Moses) than 'Marco.' Then, further up, a group of bishops (probably the Fathers of the Church), Christ enthroned on clouds, his head surrounded with a halo, St. Lawrence with his gridiron, St. Andrew with his cross, and a number of other Saints and Angels. The whole giving the impression of a series of studies for a *Last Judgment*.

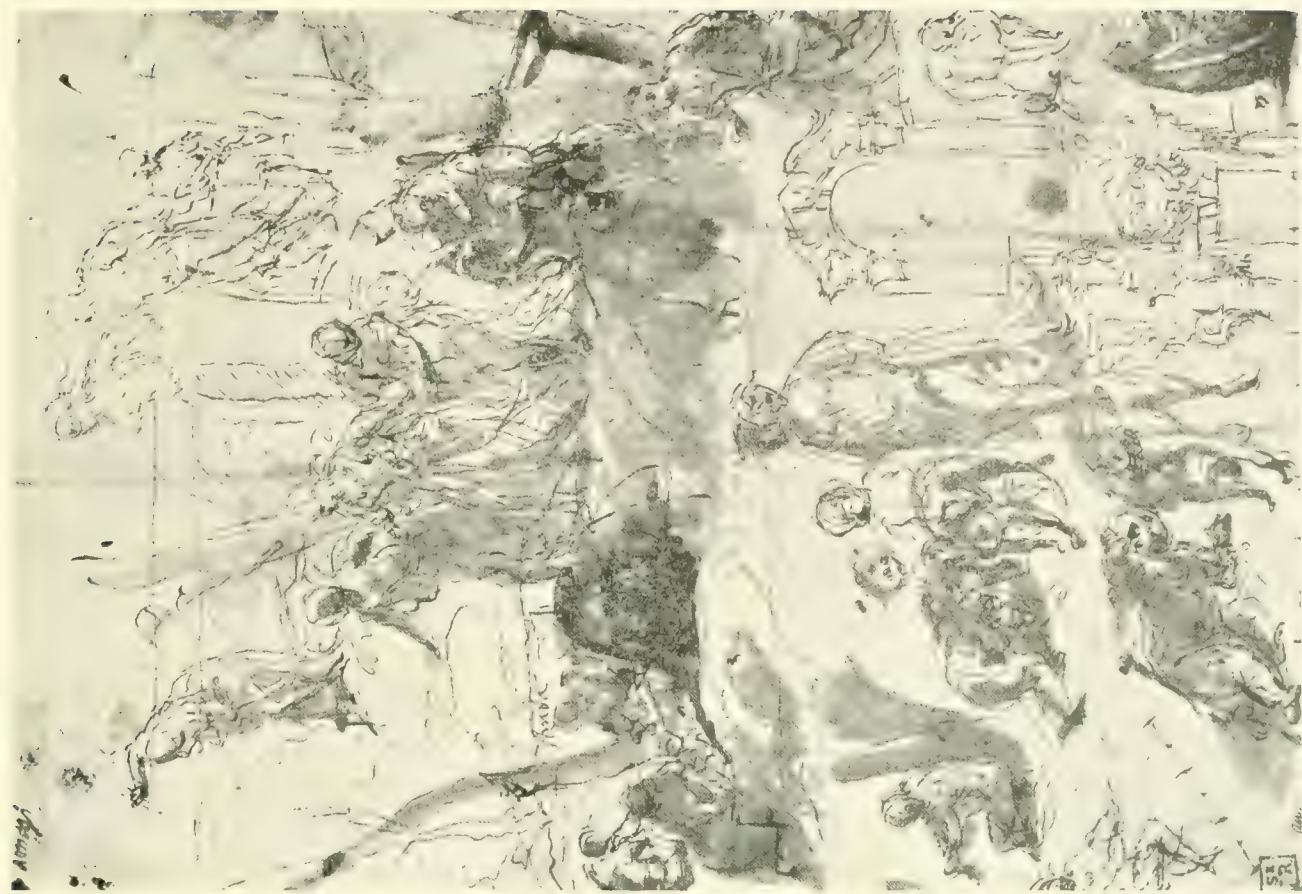
(4) London, Mr. G. Bellingham Smith (30.5 by 21 cm.; ex collections Sir Peter Lely,

¹ Thieme-Becker, vol. v. (1911), p. 397.

² Reproduced in *Archivio storico dell'arte*, ser. ii, vol. ii (1896), p. 103.



A. *Studies for a Last Judgment?* 30 by 21 cm. (Mr. Henry Oppenheimer)



B. *Sheet of Studies*, 30.5 by 21 cm.; (Mr. G. Bellingham Smith)



C. *Various Studies*, 12 by 11 cm.;
(Mr. P. M. Turner)



D. *Mars and Venus*, 10 by 13.5 cm.; (Mr. G. Bellingham Smith)



E. *Christ at Simon the Pharise's*. (Formerly in the Collection of Sir Joshua Reynolds)

Richardson jun., Sir Joshua Reynolds, A. M. Champenonwne). Sheet of studies [PLATE I, B], the majority connected with a composition of the *Finding of Moses* reminiscent of the picture in the Prado. At the bottom of the sheet are also some studies of architectural details.

(5) London, Mr. G. Bellingham Smith (10 by 13.5 cm.; ex collection Woodburn) *Mars and Venus* [PLATE II, D]. A spirited, almost Rembrandtesque sketch for an animated composition, bearing no relation to the picture now in the Metropolitan Museum of Art at New York (formerly in the Wimborne Collection).

(6) London, Mr. P. M. Turner (12 by 11 cm.; ex collections Sir Joshua Reynolds, François Flameng; some notes at the back of the sheet believed to be by Sir Joshua Reynolds). Small sheet of studies [PLATE II, C] connected with the lost paintings in the Palazzo Trevisan at Murano, known through some etchings by Zanetti³ and four copies in the library of Christ Church, Oxford,⁴ viz., a figure of Cybele, two groups of putti and one of Venus and Cupid.

(7) Northwick Park, Captain E. G. Spencer-Churchill (15 by 16 cm.; ex collections Richardson, jun., T. Hudson, Sir Joshua Reynolds, Lord Northwick). Small sheet of studies including camels' heads, people and hands. Sometimes ascribed to Vandyck.

(8) New York, J. Pierpont Morgan collection (size not stated; ex collections Sir Joshua Reynolds, Aylesford, Fairfax Murray; reproduced in *A Selection from the Collection of Drawings by the Old Masters formed by C. Fairfax Murray*, London, 1905, plate 90; and on a larger scale in *J. Pierpont Morgan Collection of Drawings by the Old Masters formed by C. Fairfax Murray*, vol. iv., London, 1912, plate 81). Sheet of studies for a composition of the *Finding of*

Moses—compare again the picture in the Prado.

(9) New York, J. Pierpont Morgan collection (size not stated; ex collections Sir Joshua Reynolds, Aylesford, Fairfax Murray; reproduced in *A Selection, u.s.*, plate 90). Sheet of studies containing various allegorical figures.

(10) Collection of Sir Joshua Reynolds, 1776, present whereabouts unknown. Etched by Sim. Watts in C. Rogers' *Imitations of Old Masters. Christ at Simon the Pharisee's* [PLATE II, E]. Study for the picture of 1570, formerly in the monastery of S. Sebastiano at Venice and now in the Brera Gallery at Milan (No. 140).

I have little doubt but that further research may be able to extend, perhaps considerably, the list of drawings given above.⁵

The main object of these notes has been to make the beginning of a systematic exploration of a province of Paul Veronese's work which, when some time he will come in for a monographical treatment commensurate with his importance, will doubtless be deemed to be of even greater interest than appears now, seeing that—as mentioned before—it is in these slight pen and ink drawings that one finds embodied so many of the master's *premières pensées* both for works that were executed and such as never were. And turning to the historical perspective of the Venetian School as a whole, just as the art of Tiepolo in general may be described as a translation into the playful forms of the Rococo of the brilliant decorative style of Paul Veronese, so we have in the drawings of this type—the point was suggested to me in a discussion with Mr. A. P. Oppé—the direct forbears of Tiepolo's prodigious performances with pen and wash.

⁵ Judging from descriptions, I feel practically certain that the following may be added to the present series:—

(11) Stockholm, National Museum. *Adoration of the Magi* (27.4 by 18.4 cm.).

(12) Turin, Royal Library. Study for the *Martyrdom of St. Justina* in S. Giustina of Padua (1575). Photographed by Anderson, 9856.

Both referred to by Dr. Sirén (*Italienska handteckningar*, Stockholm, 1917, p. 122) as showing "the light stroke and quivering lines" of certain drawings by Paul Veronese.

THE RIZĀ ABBĀSĪ MS. IN THE VICTORIA AND ALBERT MUSEUM

BY T. W. ARNOLD

BEFORE anything like a complete history of Persian art can be written, much work will have to be done both by the art critic and by the historian. From Persian literature must be collected all the scanty references to artists and their paintings. Unfortunately, during the greatest period of Persian art, the painters had no Vasari, and consequently materials for the biography of the earlier masters are almost

entirely lacking, and when chroniclers began to find a place for them and added to the enumeration of scholars, poets, doctors and calligraphists in any particular reign, some account of painters also, the details provided are very meagre and include no description of individual paintings or of characteristics of style. The student of Persian art is therefore dependent almost wholly on the data provided by the paintings and drawings themselves, and here there is

much work left for him to do; the distinctive characteristics of individual painters have still to be definitely ascertained after a minute study of such paintings as can with certainty be assigned to each, and by means of the results attained, the many forgeries of great names must be exposed, and the false ascriptions added by later hands for the deception of the ignorant purchaser must be rectified; there will then remain hundreds of pictures that bear no signature whatsoever, and if these cannot be assigned to any particular artist, it may at least be possible to ascertain to what period or school they belong. Further, some kind of inventory of Persian paintings of each period is needed; and this is by no means easy, for they are constantly changing hands, and those in private possession are not readily accessible. But the case is quite different with such examples as are public property and have found a safe refuge in museums or in the libraries of permanent corporations. In the present instance it is proposed to give an account of an illuminated MS. in the Victoria and Albert Museum, which appears up to the present time to have been very little studied. It is a copy of one of Nizāmī's romantic narrative poems, based on the old Persian story of Khusrau and Shīrīn, and it contains 17 pictures by one of the best known of Persian painters—Rizā Abbāsī—who has attached his signature to each one of the pictures.

There is no single Persian artist who has received more attention in Europe and has had more written about him than Rizā Abbāsī. For ten years a fierce controversy has raged over the difficult problem of his identity and the attribution to him of certain drawings that are said to bear his signature. A long promised publication, containing facsimiles of drawings in the possession of Friedrich Sarre, was published in 1914, but on account of the war did not come into the market until 1916. In this volume, produced with that care and delicacy characteristic of the best German art-publications, Professor Mittwoch has attempted to give a biographical account of this artist, whose identity is so obscure, though his work is so widely known. The task is not easy. His name, Rizā, was (as it is still) very common in the period of enthusiastic devotion to the Shiah cause that witnessed the founding of the Safavid dynasty and the establishment of the Shiah faith as the State religion of Persia. It is the name of the martyred eighth Imām of the Shiahs, who was believed to have been put to death by the Sunni Caliph, Al-Ma'mun, in 818, and had thus become a symbol of Shiah hatred for the Sunni domination from which the Safavids by the establishment of a native Persian dynasty had delivered their fellow countrymen, and a catch-word of devotion to a

creed glorified by the blood of the martyrs and cherished with patient devotion through long centuries of oppression. The critic is consequently faced with the problem of choosing between quite a number of painters of the name of Rizā, and has to decide to which of them the credit of producing so many works of art is to be assigned. The appellation Abbāsī is of little help, as it may well have been adopted by the painter in token of the service he owed to his sovereign Shāh Abbās, just as the poet, Muslih ud-Dīn, styled himself Sa'dī after his patron, Sa'd b. Zangī, the Atabek of Fārs, with the result that he became famous under this designation only, and his real name became forgotten, being variously given by different biographers as Muslih ud-Dīn (which was really the name of his father), and Musharrif ud-Dīn, &c. Prof. Mittwoch has identified the painter with a certain Maulānā Alī Rizā Abbāsī, who was famous as a calligraphist in the reign of Shāh Abbās (1587-1629), and wrote out inscriptions for some of the great mosques of Ispahan; he was also appreciated as a copyist of manuscripts, several of which are still preserved in libraries in Europe. Prof. Mittwoch thought that he could read the name Rizā Alī on the portrait of the painter by his pupil, Mu'īn. (Martin I, p. 68). But the words are really Rizā Abbāsī. Out of all the possible claimants, Prof. Mittwoch has made a singularly unfortunate choice—one that entirely misses the essential character of Rizā Abbāsī's work and the very different estimation in which the painter and the calligraphist were held in Muhammadan society. To the latter was assigned the highest place in the artistic world; did not God Himself swear by "the pen and by what they write" (Qur'ān chap. 68 init.)?—and the highest honour was paid to those who copied out the Word of God, whereby the calligrapher enjoyed a reflection of the respect with which the Sacred Text itself was regarded. Even apart from this religious aspect of the art, calligraphy was considered to be one of the noblest activities of civilised life, since it made possible the transmission of wisdom and thus served as one of the very foundation-stones of knowledge and culture. Accordingly, it was possible for the honourable title of Maulānā ("our Master") to be prefixed to the name of Alī Rizā—an honorific that implies eminence either in the field of religion or learning, and generally in both. But to the painter a very different position was assigned; by the express declaration of the Prophet (who frankly expressed his detestation of all pictorial representations of living forms), the painter was doomed to Hell; on the Day of Judgment God would call upon him to put life into the forms of men and animals he had drawn, and on his

confession of inability to fulfil this function of the Creator which he had attempted to usurp, he would be cast down into the fire, therein to abide for ever. This ill-esteem of the painter's art explains something of the choice of subjects that Rizā Abbāsī and many other Persian artists made—representations of persons and activities that Muslim theologians have always viewed with the sternest reprobation, such as drinking-parties, dancing-girls, love scenes, catamites, and the like, from which the godly drew away their skirts in pious horror, pictures which their Puritan zeal led them to destroy whenever they found opportunity. To credit Maulānā Alī Rizā, who owes his fame to the passages from the Word of God which he inscribed on the mosques of Ispahan, with the paintings of Rizā Abbāsī, is as libellous an error as to attribute the scandalous pictures with which Giulio Romano decorated the Palazzo del Te in Mantua for Duke Federico Gonzaga, to his devout contemporary, Fra Bartolommeo.

Moreover, the evidence from handwriting goes against such an ascription, for there are several Persian MSS. still in existence that were copied by Maulānā Alī Rizā and bear his signature, but his handwriting and signature are manifestly unlike those of the painter, Rizā Abbāsī, as we find them on numerous paintings and drawings which he has signed.

But among the painters of Shāh Abbas's reign, there is one of whom the contemporary historian¹ gives an account under the name Aqā Rizā,—and this is the very appellation we find written by former owners on those drawings by Rizā Abbāsī, to which the artist did not himself attach his signature. In Sarre's Album there are two such drawings, with the signature Aqā Rizā, in a handwriting that is clearly not that of the painter himself; the attribution must have been added by some previous owner or cataloguer. More important still for the identification suggested above is the picture of a youth by Rizā Abbāsī, reproduced as Plate VII in Karabacek's monograph on this painter; here there are two separate signatures, one (in the right-hand margin) Aghā (a variant of Aqā) Rizā, and the other (on the left of the figure) Aqā Rizā Abbāsī; neither of these inscriptions is in the well-known handwriting of the painter himself, but they have been added later by others. It is through lack of familiarity with the Persian use of honorifics that some European critics have been led to invent a separate painter, Aqā Rizā—distinct from Rizā Abbāsī—and Dr. Martin² has even gone so far as to attribute to this mythically distinct Aqā Rizā a portrait in

the British Museum, to which Rizā Abbāsī has added in his characteristic handwriting an inscription relating the circumstances under which he painted it.

Iskandar Munshī describes Aqā Rizā as the marvel of his age in the art of painting and as unequalled in the drawing of portraits; but he kept bad company and spent much of his time with wrestlers and other such persons of an un-intellectual type—just like another painter, his contemporary, named Sadiqī Beg, who also led a wild life, wandering about in the garb of a dervish and in one period of his career turning soldier. Though Aqā Rizā received rewards and favours from his royal patron, Shāh Abbās, he was constantly in trouble and poverty in consequence of his evil habits. To this need of money may possibly be attributed the large output of Rizā Abbāsī—so strikingly in contrast with the restricted number of paintings connected with the names of other great Persian artists: he does not appear to have ever received an appointment in the royal atelier or library, and had apparently to find patrons among the courtiers, for whom he painted pictures of their favourites, and his inscriptions on his pictures often express his obligation to their patronage. The whole character of Rizā Abbāsī's work fits in better with the above account than with that of Maulānā Alī Rizā or of any other Rizā of whom we have any record.

His paintings in the Victoria and Albert Museum are contained in a manuscript written by Abdul Jabbār, a famous calligraphist of Shāh Abbās's reign, and a pupil of one of the greatest calligraphists of that period, Mīr Imād, the rival of the Maulānā Alī Rizā above-mentioned, who is said to have compassed Imād's death. The colophon of the manuscript bears the date 1091 A.H. (= 1680 A.D.), and the signature of Abdul Jabbār. This calligraphist is said to have been a great favourite in court circles, and to have produced comparatively little because he was so much in demand in the society of the great. The completion of his part of the work must have been considerably delayed, as Rizā Abbāsī's painting on fol. 47 bears the date 1042 A.H. (= 1632 A.D.). The value attached to the manuscript is attested by the superb cover in which it is bound, and the binder was so proud of his workmanship (as he had a right to be), that in four small lozenges inside the covers he left an inscription:—"The work of Muhammad Muh-sin, of Tabriz". The MS. contains 17 paintings by Rizā Abbāsī, and below each one of them he has signed his name, and under that on fol. 47 there is a longer inscription, "Completed on Monday, the sixth of the month Safar, 1042. Signed, the low-born Rizā Abbāsī". The pictures are finished with great care, and the painter

¹ Iskandar Munshi in his *Ta'rikh-i-'alamarai-'Abbasi*.

² *The Miniature Painting and Painters of Persia*. Plate 110

apparently wished to show that he was capable of the same delicate miniature work as was produced by his rivals in the royal library; and in this respect these pictures are remarkably unlike the rapid drawings and sketches with which the name of Rizā Abbāsī is chiefly connected, while (on the other hand) they closely resemble the miniatures he painted for other manuscripts.

The poem that Rizā Abbāsī set out to illustrate is one of the romances of Nizāmī, giving the story of the adventures of Khusrau, the Sasanian monarch, and his love for the beautiful Shīrīn. This poem was composed in 1175 and for several centuries Persian artists had delighted in illustrating it; however few might be the number of pictures that any particular manuscript was to contain, a favourite subject of their choice was the bath of Shīrīn, as this (like the story of Susanna and the elders in western Europe) gave them an opportunity of painting the nude, such as convention seldom allowed to the Persian artist. In his treatment of the subject matter of the poem Rizā Abbāsī breaks away entirely from the traditional methods of his predecessors; he was too original an artist to be fettered by any previous attempts to represent the story, and in his illustrations we find nothing of the hieratic character of the earlier artists or of their seriousness of treatment. He selected 17 incidents out of the romance, and as the meaning of his pictures is apt to be unintelligible without a knowledge of the Persian text, a brief description of them is given here.

The story of Nizāmī's poem begins with an account of Khusrau's exile from the court of his father, who had been deceived by false reports of his son's disloyalty; on fol. 26, the artist shows Khusrau lying prostrate at the Shah's feet; an executioner with drawn sword stands over him, and an aged man, wearing a mulla's turban, stretches out an appealing hand to the monarch on his throne, while he turns his head deprecatingly towards the executioner. So little sense of historic fitness does the painter show that he makes the Shah look just as young as his son, and repeats his features and dress for Khusrau himself on fol. 55b, and on fol. 246 for the Atabek of Adharbaijan.

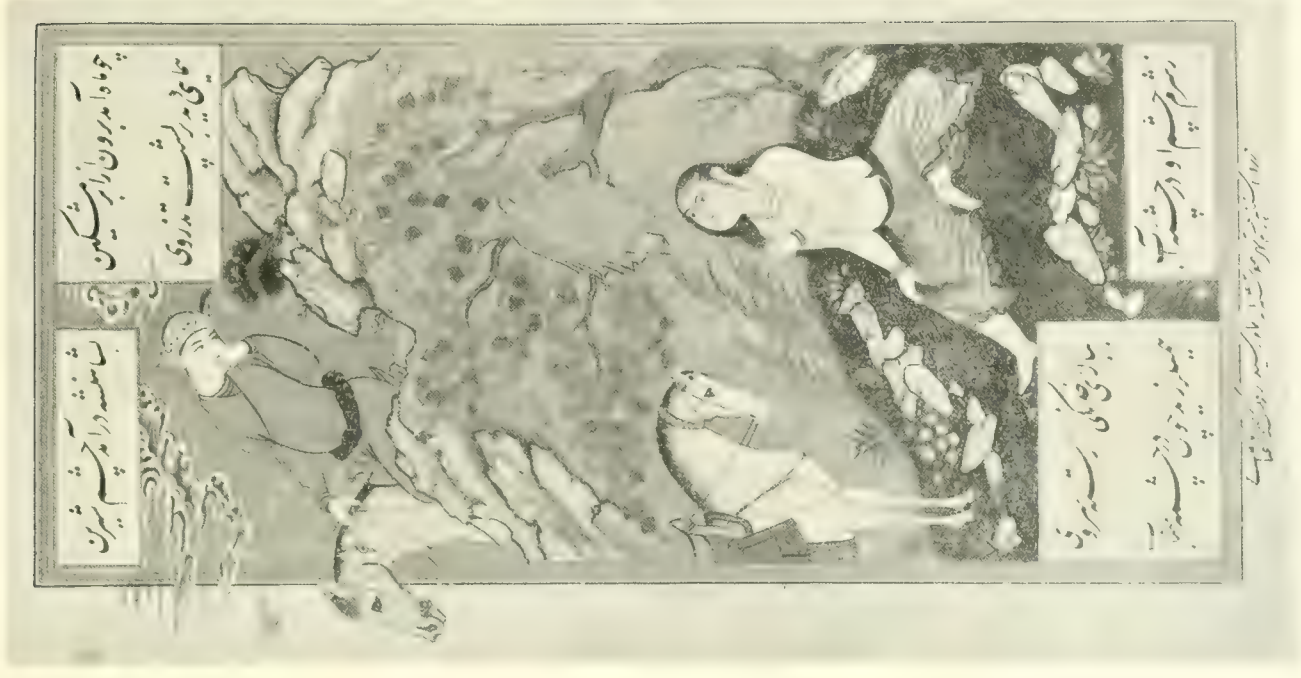
The young prince has a friend, called Shāpūr, who tells him of the beauty of Shīrīn, an Armenian princess, and in consequence of his glowing description, Khusrau falls in love with her. His friend, who happens to be a painter, acts as his emissary and arouses the interest of the princess by showing her a portrait of Khusrau (fol. 34) [PLATE I, A]. Khusrau himself starts off for Armenia, and on the way he catches sight of Shīrīn sitting by the side of a stream in which she has been bathing, and wringing the water out of her hair; her horse, with forelegs painted

red, stands by her, and the young prince, with his finger on his lips in the conventional attitude of surprise, gazes at her beauty from the other side of a mass of rocks (fol. 47) [PLATE I, B], but he does not make his presence known and rides on to her mother's kingdom. Meanwhile Shīrīn goes into Persia, where she has a castle built for her residence and spends her time in hunting. Shāpūr returns to Khusrau and gives a report of his interview with the beautiful Armenian princess (fol. 55b). Meanwhile the father of Khusrau dies, but Bahrām Chobīn, his inveterate enemy, disputes the throne with Khusrau, who is in consequence driven from his kingdom. During this second exile, he happens by chance to meet Shīrīn in the hunting field, and the artist has depicted the two lovers talking together, while a band of frightened ibex runs away in the foreground (fol. 64b) [PLATE II, C]; in this picture the colour has scaled off from the faces of the two chief figures, revealing the original sketch; but for this defect, the picture is a fine piece of work, brilliant in colouring and lively in design. Shīrīn takes the young prince to her mother's court, where she entertains him and the painter represents them drinking together in a garden by the side of a stream (fol. 73).

Later on, Khusrau succeeds in defeating Bahrām Chobīn, and an incident of the battle is depicted: the prince's elephant is trampling on one of his enemies, whose galloping horse has left him lying dead on the field (fol. 88). After this success, he is able to enter into the possession of his kingdom, and when he is seated on the throne of his father, news of the death of Bahrām Chobīn is brought to him (fol. 99). Shīrīn also has succeeded to the throne of Armenia, after the death of her mother, and Khusrau sends Shāpūr to ask her hand in marriage; but the princess had grown displeased with her laggard lover and had meanwhile made the acquaintance of Farhād, a talented sculptor and engineer. Farhād falls desperately in love with her, on the very first occasion that he is brought into the presence of Shīrīn (fol. 114b). The violence of his passion almost drives him out of his senses, and he wanders like a madman in the desert. Khusrau comes to hear of this rival in the affection of Shīrīn, and sends men in search of him; they succeed in catching him and bring him to Khusrau, before whose throne he is seen kneeling (fol. 123) [PLATE II, D]. The prince sets Farhād the task of cutting a road through the mountain of Bīsūtūn, promising to give him Shīrīn as a reward for his labours. Shīrīn rides to the mountain to see him at work, but Farhād is so bewildered at the sight of her, that he only recovers his senses when she gives him a cup of water to drink (fol. 134). As she leaves him, her horse stumbles on the rough



1. Shāpūr shoging. Shīrīn the portrait of Khusrau



B. Khusrau and Shīrīn



C Meeting of Khusrau and Shirin



D Farhad kneeling before Khusrau.



E Farhad carrying Shirin

mountain path, and the devoted Farhād lifts both horse and princess on his shoulders, and carries them back to her castle (fol. 138b) [PLATE II, E].

To rid himself of his rival, Khusrau treacherously has a false report of the death of Shīrīn conveyed to Farhād, whereupon the unhappy lover throws himself down from a rock and kills himself. Shīrīn has a dome built over his grave, and enraged with the behaviour of Khusrau, refuses to accept his advances. Meanwhile Khusrau consoles himself with a fair lady, named Shakar ("Sugar"), who on fol. 153b is shown kneeling before him, presenting a cup of wine; however, he soon tires of her and pines again for Shīrīn. Passing over several other incidents in the story, Rizā Abbāsī hurries on to the dénouement of the romance, and gives a picture of Khusrau on a hunting expedition riding up to the castle of Shīrīn, who looks down from the roof to talk with him (fol. 166). She upbraids him for his faithlessness and Khusrau leaves her in anger, but Shīrīn now repents of her harsh treatment of her lover, and goes in disguise to Khusrau's camp, where they feast together (fol. 192).

After lengthy discussion and exchange of presents, the marriage takes place (fol. 211). But their happiness did not last long, as Khusrau is treacherously slain in his bed by his son, Shīrūya (fol. 225), whereupon Shīrīn stabs herself to death on the body of her husband.

The last picture (fol. 246) represents the poet Nizāmī being received at the court of Qizil Arslān, the Atabek of Adharbaijan (1185-91), who has stepped down from his throne to embrace the poet, and who is represented by the same venerable, bearded figure that Rizā had put into his picture on fol. 26.

In his illustrations to this romance (derived ultimately from the heroic period of the history of his native country), Rizā Abbāsī makes no attempt to rise to the level of such dignified treatment of the subject as we find in earlier illustrated manuscripts of Nizāmī's poem, belonging to the classical period of Persian art. On the contrary, he reproduces the same plump figures and unintelligent round faces as we meet in the cup-bearers and other pampered menials that he used to draw for his aristocratic patrons. Rizā Abbāsī has here attempted to submit his peculiar genius to the established convention in book-illustration, in this attempt to rival the work of the orthodox school of painters working in the royal library; but the individual characteristics of his style are too strong for him; he transfers his broad method of treatment to a sphere that the illuminator with his patient elaboration of detail had for centuries past made his own. He is fond of broad spaces of colour, and grows impatient when he has to put in a plane-tree, which in his hands remains with a wintry appearance of scanty foliage, whereas Bihzād or Mirak would have clothed the tree with innumerable leaves and lavished on each a wealth of elaborate detail; nor does he trouble to put in his foregrounds those delicately veined flowers that his predecessors loved to dwell upon. He was an innovator too in his colour scheme: he shows a preference for mixed colours, and has a predilection for orange, cinnamon and plum colour, and we no longer find the lapis-lazuli blue that gave to the paintings of earlier artists so brilliant an effect. But his colouring has a vigour and attractiveness of its own, and in none of his works has Rizā Abbāsī attained such success as a colourist, as in the manuscript described above.

ENGLISH FURNITURE AT THE BURLINGTON FINE ARTS CLUB BY H. AVRAY TIPPING

THE Winter Exhibition at the Burlington Fine Arts Club is one of varied interest, for not only is there a charming collection of pictures from various lands and some English decorative objects worthy of special notice, but also pieces of furniture very carefully selected to illustrate the more elaborate and expensive section of the output of English cabinet makers between the years 1730 and 1770. The greatest number, and also the most noteworthy pieces, indeed, cover a narrower period and more especially show how the rich Englishman furnished his house during the second half of George 2nd's reign—that is at the time when the cabriole form was at its zenith. Beginning with

the century it had already had forty years of vogue when the middle years of George II's reign were reached. Designers and makers had therefore acquired a perfectly assured hand and almost every structural and aesthetic possibility had been probed. All problems of design and technique were solved, and variety, always in demand, had to be sought by inventing novel details of form and motif within the general principles of the style. The contrast between the severity of the basic structure of the classic style and of the baroque cum rococo extravagances that were seeking to envelop it with their riotous and exotic growths was briefly stated in these pages a year ago.¹ It was shown how, even in

¹ *Burlington Magazine*, Vol. xxxvi, pp. 78 and 79.

the 16th century, Italian cleverness and imagination had introduced realism, movement, and even structural unreasonableness into the austere framework of Vitruvian rule. Eventually these tendencies demoralised Italian architecture, but were kept within strict bounds by the English school that took Palladio and Inigo Jones as its masters. For interior decoration, however, and for furniture, a good deal of licence was allowed, and a strange medley of decorative material was drawn with little study or judgment from all manner of sources—a flight into the past producing the Gothic and a flight across the world giving the Chinese tastes. Thus, though classic purity was still preached, not merely a narrow loophole but a broad gateway was open for the influx of eccentricity and extravagance, especially among the more inventive and artistic race across the Channel. In France the existence of a Court composed of Sovereign and nobles, who widely absorbed and freely squandered the national wealth, created a demand for audacity of sumptuous design and exquisiteness of elaborate craftsmanship in the decorative arts; so that there we find the prodigality of the Italian baroque wedded to exotic *chinoiseries*, and producing a multitudinous and vigorous offspring that showed forth in high degree every possible combination of inherited variety and excess. Anarchy might well have supervened, but fortunately the *Ancien Régime* of France, to meet whose requirements this output was called forth, prided itself with reason upon its *bon goût*, and this acted as a sufficient discipline to the more riotous tendencies with results that may not always be sympathetic, but must always call forth admiration. Foreign ways constantly reached our English shore, and it was the French influence that became strong in England after the Peace of Utrecht, and especially when the two countries drew closer—establishing indeed an entente—when Fleury and Walpole were at the head of their respective Governments. Thus in 1733 Bramston's "Man of Taste" exclaims:

Those who of courtly France have made the tour,
Can scarce our English awkwardness endure.²

and an anti-Gallican Society was formed by the
... honest men who never were abroad,
Like England only, and its Taste applaud.²

Nor did the Austrian Succession War, waged against France, long interfere with this tendency, and Chippendale, a very alert business man, took care to meet the fashion by giving the French taste prominence in his "Director" first published in 1754.

The Gallican taste, however, was only an influence, not an obsession. The national spirit and bias and the habits and economics of the community gave a native stamp. The humbler artistic aspirations and powers of the producers combined with the opinions of the consumers to

impose restraint. The demand came not so much from an exceedingly wealthy and luxurious few as from a large class of well-to-do but not unthrifty peers, squires and merchants, who were domestic rather than palatial in their outlook.

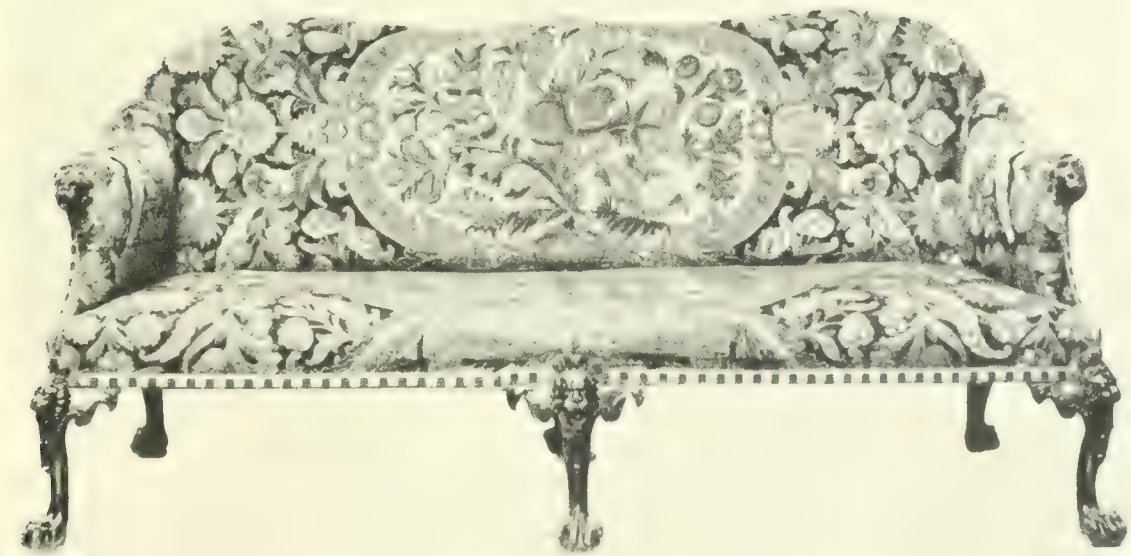
The modification thus imposed upon French ideas and pieces of furniture of French origin is shown by the commode, for which the French term was adopted since it was not an English evolution from the old oak chest to the various forms of pieces of furniture with drawers, but a purely French creation on the same lines. But a French commode under Louis XV was usually extravagant in its curves and rich in its surface, that surface not showing the material of the structure, but a veneer of choice woods richly associated. Yet despite their beauty and patterning half their surface was covered with large, intricate and well-wrought ormolu handles and escutcheons, while the generally acute and much curved corners of the commode were armour plated from top to toe with highly wrought rococo metal work, the top being almost invariably of marble. Except in name and general form there is no great similarity between this description and that of the mahogany commode lent to the Burlington Club by Mr. Leopold Hirsch [PLATE I, A]. Certainly the front is serpentine and there are brass handles and escutcheons much resembling the more modest French examples of the period. But there is no other metal work, all enrichment being carved out of the solid mahogany, which forms the substance of this piece. Nothing strikes the visitor who looks round this typical collection of the furniture of the period more than the dominance of solid mahogany and the total absence of veneer. Veneer, plain, lined or inlaid, was usual enough in England in the previous walnut period, and was again much used in the subsequent age of satinwood, but is quite rare under George II, when mahogany for substance and for surface held full sway. How and when it first came and gradually asserted itself can well be studied in the Oxford "Dictionary of the English Language," which quotes the use of the word by various authors. There we can see that John Ogilby, in his "America", published in 1671, mentions "Mohogeney" as among the "curious and rich sorts of woods" in Jamaica. As such it was occasionally used for small objects or little veneered panels under Charles II. But under Queen Anne it came over in bulk, so that in a 1703 number of the *London Gazette* "Mohogony" is stated to form part of the cargo of the Galeon "Tauro", the sale of which is announced. By the time George the 2nd is King the fashionable man will have nothing else for furniture, and Bramston's "Man of Taste", when

Queer country-puts extol Queen Bess's reign,
And of lost hospitality complain;

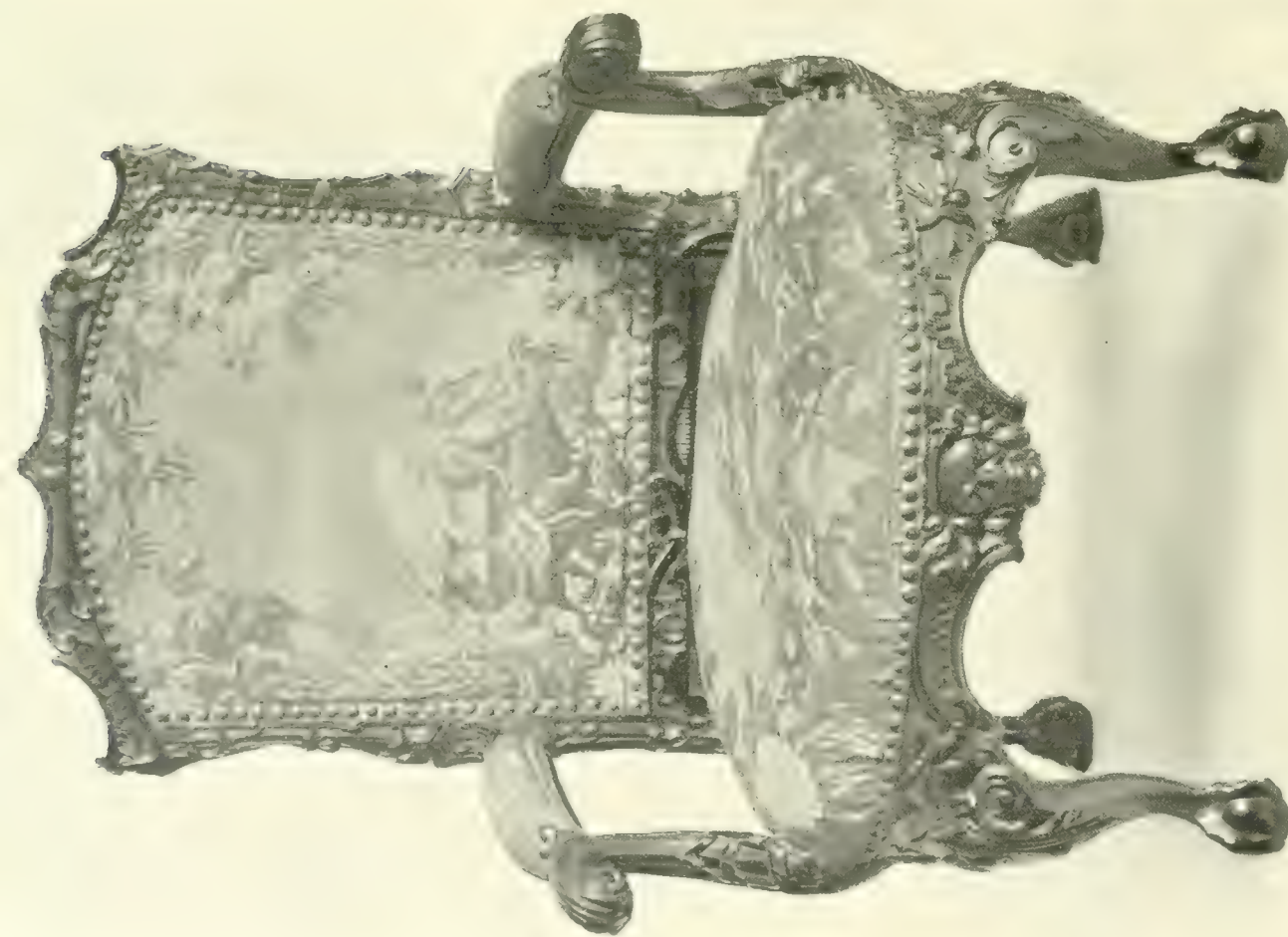
² Dodsley's *Collection of Poems*, ed. 1770, vol. 1, p. 286.



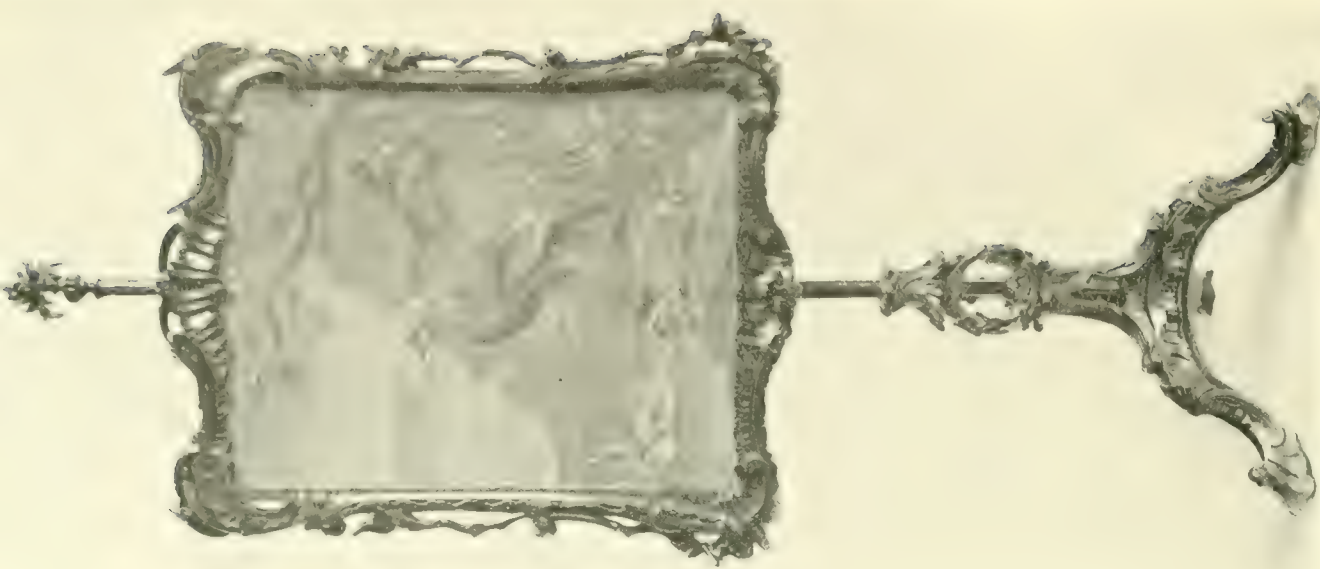
A Mahogany Commode. Height 2' 6", width 4' 4", depth 2' 2". About 1750. (Mr. Leopold Hirsch)



B Mahogany Settee, covered with grospoint needlework. Height 3' 2", width 6' 6", depth 2' 6". About 1740. (Mr. Henry Hirsch)



C Mahogany Arm Chair in the finest manner of the English rococo style, upholstered in finely executed Fulham Tapestry. Height 3' 7½". Width 2' 8". Depth 2' 2". About 1750. (Col. H. H. Mulliner)



D Mahogany Pole Screen, on tripod stand, with panel of Fulham Tapestry. Height 5' 3", width 2' 3", depth 1' 8". About 1750. (Col. H. H. Mulliner)

considers that he has fully silenced them by the question—

Say thou that dost thy father's table praise,
Was there mahogena in former days?³

while at the time we are specially considering, that is about 1746, young Thomas Warton, the future Poet Laureate, satirically voices the prevalent fashion at Oxford by exclaiming :—

Odious! upon a walnut plank to dine!
No—the red-vein'd Mohoggony be mine.

It was not merely the texture and colour of mahogany, but the strength of the tissue for construction and perfection of the grain for carving that recommended it to the now dexterous English cabinet-makers. The chairs and settees of the period thoroughly illustrate its quality, and their mastery over it. A settee lent by Mr. Henry Hirsch [PLATE I, B] has arms terminating with lions' heads and the three front legs elaborately carved with lion masks terminating with lions' paw feet. It is characteristic of the years round about 1740 and has, in simple fashion but masterly treatment, the same motifs as the famous Penshurst card table of similar date which Lord de L'Isle and Dudley has loaned to the club. Both pieces date before the French rococo influence and our own Chinese "inventions" obtained strong hold, but those are present in an exceptionally finely wrought chair lent by Colonel Mulliner [PLATE II, C]. The leg is cabrioled with acanthus foliage on the knee and ball and claw for the foot. In the centre of the seat frame is a satyr's mask and on each side of it spring rococo scrolls which are repeated throughout the framework, often taking the shell work form. But besides this, wherever the surface permits of it, there are flower and fruit swags. Still more rococo and Chinese are the frame and stand of a Pole Screen from the same collection [PLATE II, D]. Here the shell work is universally present on frame and stand, stretching right down to the foot, where a plain whorl of the then named French foot order stands on an outstretched conventional shell, while this same favourite rococo motif is built up into a semipergoda form at the top of the stand through which the pole rises. These pieces are representative of many others in the club room, both in the substance of the frame and the character of the upholstery. Throughout both the walnut and mahogany periods the upholstering of chairs and settees was apt to be far the most expensive part. We have seen that, when William 3rd was furnishing Hampton Court in the closing years of the 17th century, "Elbow Chair frames of Wallnut Tree, carved foreparts and cross frames"⁴ were supplied at 25s. apiece, whereas the cut Genoa velvet and silk fringes of the covering cost ten times that amount. Velvets, cut and plain, were still greatly in vogue for such pur-

poses whilst the Duchess of Marlborough was furnishing Blenheim and the Earl of Manchester Kimbolton, and, moreover, together with damask, "cafoy", and other tissues, they covered the sets provided for Houghton by Sir Robert Walpole during the first decade of George II's reign. But as that reign progressed velvets were less used. Various silken fabrics remained fashionable, but there was an increase in the use of needlework and tapestry, and these alone are represented at the Burlington Club show. Thus the settee loaned by Mr. Henry Hirsch is described in the catalogue as having "the back seat and arms covered with *gros-point* needlework in coloured wools; in the centre of the back and seat is an oval panel of fruit on buff surrounded by conventional floral designs on a black ground", and various other settees and chairs have even finer coverings of both *gros-point* and *petit-point*.

Such work was largely a home product. Ladies spent much time within doors and, when there was no other household call, plied the needle with zeal and effect. In great households the upholstery needs were made almost a business. The Duke and Duchess of Beaufort re-edified and re-furnished Badminton in Charles 2nd's time, and when, some time about the close of that reign, Roger North visits and describes it, he speaks as follows of one of the Duchess's occupations :—

The ordinary pastime of the ladies was in a gallery on the other side where she had divers gentlewomen commonly at work upon embroidery and fringe making; for all the beds of state were made and finished in the house.⁵

For bed hangings floral patterns were often embroidered on a silk or linen background, but sometimes a fine canvas was worked all over in the manner of tapestry, as in the splendid bed at Drayton. The latter form of needlework was best adapted to resist wear and was therefore specially used for chairs and settees. But tapestry, especially designed for the purpose, was prevalent in France and was one of the types of French taste that obtained a large vogue in England. After the close of the Mortlake works in 1703 the foremost weaver in England was John Vanderbank, who made sets of tapestry hangings for William and Mary before the 17th century closed, and carried on his works in Queen Street, Soho, until 1728. Whether he or his shadowy contemporary, Morris, did much in the way of chair covers is doubtful, but Bradshaw, almost as nebulous a person as Morris, certainly did, for though he executed great and splendid wall hangings, such as the Watteau scenes at Ham House signed by him, he also wove chair and settee covers, of which a complete set bearing his signature survives at Belton. A vase or basket of flowers in natural colours is his usual central motif, and such we find on the Soho tapestry covers of a pair

³ Dodsley's *Collection of Poems*, ed. 1770, vol. I, p. 204.

⁴ *Burlington Magazine*, Vol. xxxiii, p. 164.

⁵ Roger North's *Lives of the Norths*, ed. 1826, Vol. I, p. 275.

of chairs loaned to the Burlington Club by Lord Lascelles. Birds, however, are the leading features of the tapestry that covers Colonel Mulliner's chair and screen [PLATE II, A and B], and these are especially worth noticing as they are the products of the short-lived Fulham Tapestry Works.⁶ They were conducted by a naturalised Frenchman named Parisot, who certainly did not wish to be nebulous in his own or any future age, for he published an account of his establishment in 1753. It would appear that he first set up in Paddington, but other French expert workers reaching London and finding no opening were absorbed by him and he moved to Fulham. There he produced tapestries and carpets in the manner of the French royal factories of Gobelins and Chaillot, the Duke of Cumberland especially supporting him and presenting one of his first Chaillot products to the Princess of Wales. Parisot tells us that not only had he, in 1753, one hundred workmen, but that his establishment offered accommodation "for a great number of artists of both sexes and for such young people as might

be sent to learn the art of drawing, weaving, dying, and all other branches of the work". Bubb Doddington enters in his diary how he calls in at the manufacturer of tapestry from France set up at Fulham by the Duke and finds the work fine but very dear. Very likely it was its costliness that proved its ruin, for in 1755 it came to an end and the stock-in-trade was put up to auction. One of the items included is described as

A superb State chair the back with a Parrot eating fruit and the seat a Landskip.

which description will answer perfectly for the chair illustrated, parrot and landscape each being framed in a border of flowers upon a pale blue background. Another lot in the catalogue is

A pattern for either chair or screen with a beautiful Chinese Pheasant,

and it will be seen that the screen has such a pheasant, the body being red, the back blue and the head and tail a yellowish-brown, the whole evidently being a representation of what we know as a Golden Pheasant. Parisot also offered subjects from Æsop's Fables, and such appear on another pair of arm chairs lent by Colonel Mulliner, who has done much to call attention to this rare product of French craftsmen on English soil.

⁶ W. C. Thomson, *History of Tapestry*, pub. 1905, p. 402.

TWO PIECES OF ENGLISH AT LILLE BY PIERRE TURPIN

EVER since the German bombardment of 1914, the Palais des Beaux Arts, which sheltered the precious collections of the Lille Museum, has remained in a lamentably damaged condition. One can hardly blame the public authorities for dealing first of all with the more urgent necessities of the population, and leaving the repair of the museums until later on, but works of art are the patrimony of the whole world. Is it too audacious to hope that one day the civilised world will be moved by the pitiable condition of some of the French museums, and that before it is too late? I said that the state of the Lille Museum was deplorable, as may be judged from the fact that 70 shells destroyed a large part of the roof; that formidable explosions later added to this work of destruction by bringing down windows and ceilings; that for months on end rain and snow have penetrated into the building; while temporary repairs render the larger part of the galleries dark and inutilizable. The vaulted rooms on the ground floor of the edifice have suffered relatively less than the others, and it has been possible to reconstitute in its original state the wing which shelters the archæological gallery, in which mediæval embroidery is remarkably well represented.

XV CENTURY EMBROIDERY

The principal piece in this collection is well known,—an admirable 15th century altar-frontal with figures of the Virgin and the angel Gabriel. This *Annunciation* has often been reproduced. Notably, it is to be found in Van Ysendyck's well-known work, and it is therefore useless to describe it here. The perfection of the work and the beauty of the whole are such that one is tempted to see in it a late example of that "opus anglicanum" which in the early part of the Middle Ages was the admiration and envy of Christian Europe. But it appears that the work is really continental, and it is very probable that it should be attributed to the Low Countries.¹ On the other hand the Lille Museum does possess two orphreys in English embroidery of a slightly later date. The comparison which I have been able to make, from memory or with the help of photographs, between them and similar pieces in the Victoria and Albert Museum or in private collections such as that at Oscott College, Birmingham, have left me with no doubt as to their origin. This origin has also

¹ Such at least is the opinion of Mr. A. F. Kendrick, who examined the piece. It comes from the little church of Noyelles-les-Seclin, near Lille, and was given to the Museum by the family of the collector Gentil, together with the two pieces of embroidery which form the subject of the present article.

been attested by the presence of characteristic details which it may be interesting to study and to compare with others observed elsewhere. The characteristics of English embroidery of the 15th and 16th centuries, as occasionally indicated by authors who have made a study of the subject, are not free from a certain vagueness. They are based principally on the general form and movement of the figures,—a method which, it appears to me, allows too much scope to the personal appreciation of the observer. The study of English embroidery is in any case relatively recent and of necessity incomplete. The critics whose work has restored this secular art to honour have themselves expressed a desire to see detailed observations lead to the establishment of distinctive characteristics. I hope, therefore, that I shall be pardoned for venturing on ground usually reserved for technical authorities on the subject.

In my opinion, one of the characteristics peculiar to English embroidery is the choice of certain distinctive attributes for the saints represented. Thus S. Philip is here figured [PLATE I, B] holding loaves (whose hexagonal form is also found in the illuminations of the time). This allusion to the part played by the apostle in the miracle of the loaves and fishes is in keeping with the text of the Evangelist (S. John vi., 57, 5, 7), but it is peculiar to England, where it is frequently met with at a certain period.² It is, on the other hand, absolutely unknown on the Continent, where S. Philip is represented with a book, or with one of the supposed instruments of his passion,—a spear, a sword or even a cross. It is not surprising, therefore, that the figure of S. Philip in this orphrey has hitherto been taken for that of S. Etienne. But it is impossible to mistake for stones the hexagonal loaves, ornamented on top with a black spot which recalls the customary baker's mark. In any case, S. Etienne would probably have been dressed in a deacon's dalmatic.³ In this case the figure wears some kind of 15th century vestment, as do the other five figures represented. But while these have their feet and heads covered, the apostle's head is bare and surrounded by a halo, and his feet are also bare,—a characteristic which is usual in representation of the apostles.⁴ The other personages are not so

easily identified. Four appear to represent patriarchs, as they do not carry the volume which ordinarily distinguishes the prophets,—such as the prophetic book in which the fifth person points out a passage with his finger.

The second distinctive characteristic which shows the English origin is the peculiar development of the foliage which crowns the arch of the niches framing the figures. It is remarkable that this detail should have been accurately recorded in the description of orphreys of English origin which figured in the inventory of the chapel of Philip the Bold in 1404: "une chappe à ung orfrois où sont les douze apôtres . . . seans en tabernacles de perles à deux troches d'arbrisseaux . . . et dict on qu'elle feut faicte en Angleterre". M. de Farcy, quoting this text after Mgr. Deshaines, compares it with another more explicit still, a description of the same cope in another inventory dated 1420: "orfrois de façon d'Engleterre faicts à apôtres . . . estans en manière de tabernacles faiz de deux arbres dont les tiges sont toutes couvertes de perles".⁵ An examination of the archives of the various French Departments would probably lead to the discovery of other no less interesting accounts which have not yet been brought to light. Sir Charles Wolston was kind enough to inform me that M. de Farcy, whose qualifications to speak with authority are well known, laid stress upon this characteristic when affirming the English origin of the fine collection of sacerdotal ornaments which belonged to Sir Charles and Lady Wolston, before they generously presented it to public collections. These embroideries were studied at length in the BURLINGTON MAGAZINE⁶ by Mr. Cecil Tattersall who, without making any categorical pronouncement, remarked that the appearance and notably the design of the ornaments pointed to the probability of an English origin.

This appears to me to be proved by a third peculiarity,—the presence of steps forming a perron at the foot of the cross in a crucifixion which ornaments the chasuble in Sir Charles Walston's collection. In a study of a crucifixion in Coventry Charterhouse,⁷ painted at the beginning of the 15th century, I laid stress on this unexpected arrangement, which is so little in accordance with iconographical tradition. In crucifixions with figures the cross is usually planted in the soil, from which emerges the skull, and sometimes the whole body of Adam, the first man and the originator of the sin redeemed by the Cross. This is more than a picturesque custom, it is part of a religious tradition in which, with that fine symmetry of ideas which was so

² For instance, it is found in stained glass at Wintringham, North Tuddenham, on rood-screens at North Walsham, Marsham, Trunch, and in embroideries. See Nos. 5 and 23 of the *Catalogue of English Ecclesiastical Embroideries at the Victoria and Albert Museum*, by E. Maclagan and A. F. Kendrick.

³ See Cahier, *Caracteristiques des Saints*, the well-known work by M. Male, and for the emblem of the loaves, Husenbeth and Maurice Drake.

⁴ As regards bare feet see Molanus (*De Historia S. S. Imaginum*, p. 541 of the Jean-Noel Paquot edition, 1771), who, among other authorities, quotes the text of S. Matthew (X. 9, 10), "Do not possess gold . . . neither two coats nor shoes".

⁵ Quoted by de Laborde: *Les ducs de Bourgogne*, II, No. 4097.

⁶ *Burlington Magazine*, Vol. 29, p. 49.

⁷ *Ibid.*, Vol. 35, p. 246, and 36, p. 84.

sought for in the Middle Ages, the cross was prefigured by the tree of Eden. The text of hymns preserved in the Catholic Church are full of allusions to this analogy. In order to explain it, it was necessary for the cross to be planted like a tree, and not situated on the top of steps, unless the latter were requisite for reasons of construction, as in crosses made of stone.*

Finding the same peculiarity in the designs of English embroideries I was curious to discover whether this was the result of a fortuitous circumstance or whether it was possible to establish the existence of a certain regularity or even custom in its employment. Mr. Kendrick, who was interested in what I considered nothing more than a hypothesis, was kind enough to help me in this search. He did not find these steps in any foreign embroideries. On the other hand, he ascertained their presence in eight pieces of indisputably English origin. (Nos. 314, 317, 324, 326, 326*, 329, 332, 357). The most ancient example goes back to the end of the 14th century, the most recent to the beginning of the 16th century. Other examples at Cresswell Catholic Church and Oscott College allow us to conclude that the tradition survived in England up to the beginning of the 17th century.

I can add to Mr. Kendrick's list a complementary list of pieces which contain the same peculiarity. In some cases, such as that of the embroidery at Oscott College, it has allowed us to rectify a doubtful attribution and to pronounce in favour of the English origin,—a decision which is confirmed by a general examination of the piece.

IX. Chasuble mentioned above from Sir Charles Walston's collection.

X. Catholic Church at Kenilworth,—orphreys of a chasuble of the end of the 15th century attached to a modern vestment.⁹ [PLATE II].

XI. Catholic Church at Cresswell (Staffordshire). Chasuble in purple velvet of the end of the 16th century.¹⁰

* A study upon the origin of the cross with the perron would be outside the scope of the present article. It is worth remarking, however, that if this arrangement is always employed for stone crosses in cemeteries and public places (see Mr. Aymer Vallance's article in the *Burlington Magazine*, vol. 33, p. 79), its appearance in embroidery is peculiar to England. There it appears fairly early in brasses, first in the form of a cruciform ornament with a foot, which frames the figure of a saint or a deceased person (East Wickam, 1325. Stone, John Lumbarde, 1408). Later, as an actual cross with 2, 3, 4, or even 5 steps, sometimes with the figures of the Virgin and S. John (Higham-Ferrers, Hildersham, Cambridge, East Wickam, Broadwater, Sussex). The same arrangement of a cross with steps has existed everywhere in heraldry and appears sometimes in numismatic.

⁹ Crucifixion with the Holy Spirit in the form of a dove, two angels catching the Precious Blood. Below, the Virgin and S. John; on the back S. Agnes (traces of the lamb), S. Peter with the keys, S. Bartholomew with a book and a knife, and finally a saint incomplete and not identifiable.

¹⁰ This information was supplied to me by the Rector, Father Thomas Scott. The collection of embroideries at Cresswell seems to be of the highest interest, to judge from the description with which he was kind enough to furnish me.

XII. Valle di Cadore (Italy). Chasuble reproduced in Dr. Costantini's book on the Crucifix. The photograph of this piece, compared with those in the Victoria and Albert Museum, leaves no doubt as to the English origin.

XIII to XVII. Oscott College. Here we have five chasubles and a veil for the chalice (of the beginning of the 17th century). Most of these pieces were exhibited in the Burlington Club in 1907 and figure in the catalogue.

XVIII. Whitworth Institute, Manchester. Chasuble of the end of the 15th century from the Robinson collection. Crucifixion with angels, below, S. Christopher and S. George.

XIX. The Somzée collection (sold at Brussels in 1904). No. 851 of the catalogue (III vol.) reproduced on plate LXXIX, is the orphrey of a chasuble described as Flemish work of the 15th century. All the details of the ornament, as well as the presence of steps at the foot of the cross, go to prove the origin to be English. But the catalogue of the Victoria and Albert Museum published in 1907 was not known to the authors of this catalogue, which refers for comparison to a piece from the collection of M. de Farcy (Plate 68 of his book).¹¹

XX. The de Farcy collection (Plate LXVIII *La Broderie*). Chasuble ornamented with seraphims and flourishes. The author gives the following description: "riches fleurons, feuilles retournées, croix d'une facture assez soignée; sur les tourelles voisines du Christ flottent des drapeaux portant les dessins des 5 plaies". In ornament this piece is really very like those mentioned above, from the Somzée collection and the Victoria and Albert Museum. M. de Farcy not having pronounced on the origin, there is nothing to prevent us from attributing it to the English school of the end of the 15th or the beginning of the 16th century, having regard to the presence of the characteristics mentioned above.

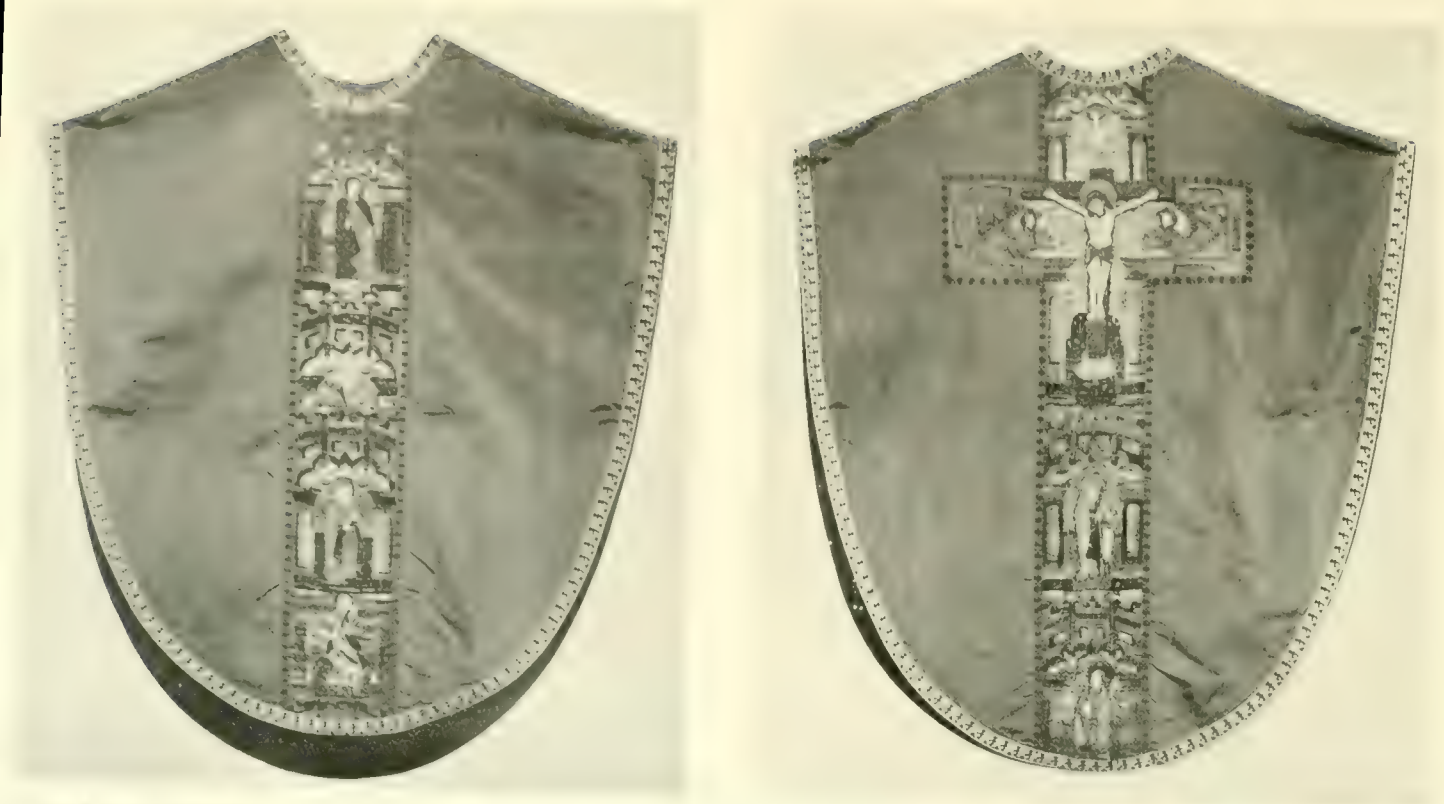
One may criticise the method¹² which finds characteristic indices in the details of the design or in the symbolic or picturesque representation of the subject rather than in the technical examination of the textile materials employed and the processes of embroidery. The truth is that in studying the records of a fairly general civilisation, and of a liturgy as stationary as that of the Middle Ages, details are most important. They indicate the origin of a piece because, judged to be without importance, they were left to the initiative of the executant, who created a sort of local tradition with special characteristics. This is particularly true in the

¹¹ Christ on the cross with S. John and the Virgin, to right and left, angels catching the blood; above the Holy Spirit and the Eternal Father (incomplete); higher, a fragment of S. Madeleine; below the cross, the figure of S. John Baptist.

¹² Which is, however, endorsed by the authority of M. de Farcy. (*La Broderie*, p. 50).

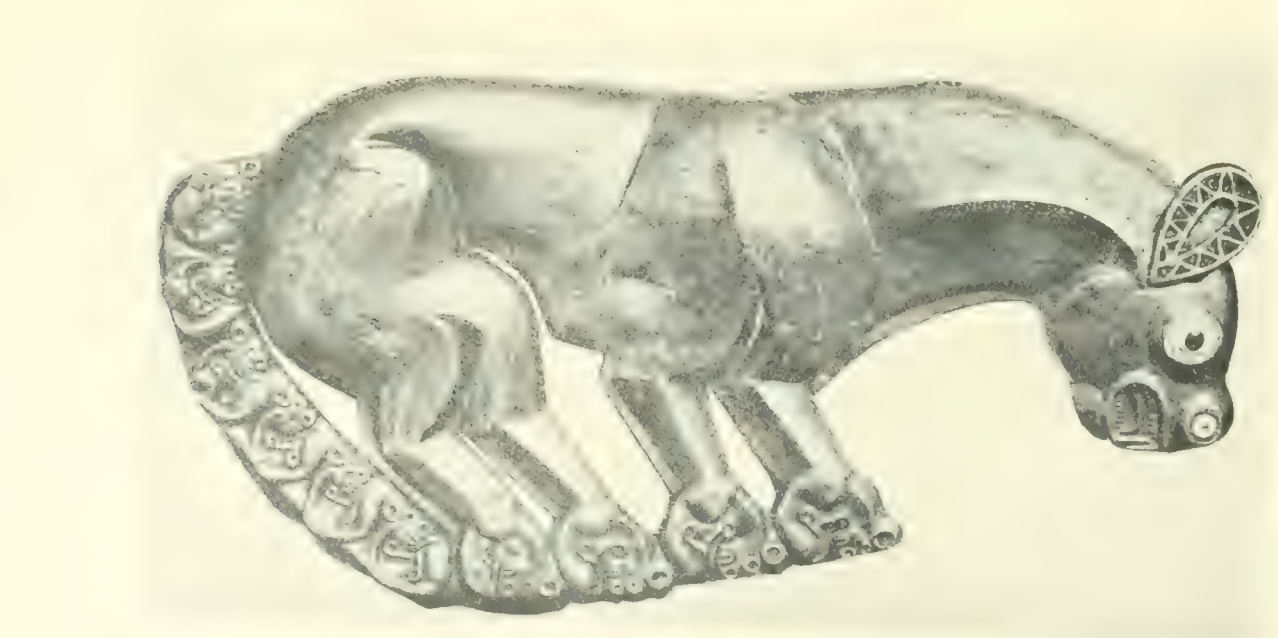


A and B Orphreys in English Embroidery (Lille Museum)



C and D. Orphreys of a chasuble of the end of the 15th century attached to a modern vestment. (Catholic Church, Kentworth)

Plate II. Two pieces of English XVth century Embroidery at Lille




A Gold Ornament from the Kuban district

case of embroidery. M. Marquet de Vasselot, in his introduction to the catalogue of the Martin-Leroy collection, has justly remarked that in the 15th century embroidery all over Europe showed more or less the same general forms, borrowed from illuminations, with the same mixture of Flemish and Italian influences. The technique which spread from studio to studio, or rather from one monastery to another, is everywhere so identical that even the most experienced specialists hesitate to pronounce an opinion, as we saw in the case of Sir Charles Walston's embroideries. The total of the pieces which bear

the characteristic index above-mentioned amounts to a score, which must be acknowledged to be a fairly respectable number. There remain to be examined the embroideries scattered over a number of continental museums and collections. It is safe to predict that some of these should be attributed to the English school, whose fecundity was remarkable. This school enjoyed a universal reputation, even when the artistic quality of its productions was on the decline, as was the case in the 15th and 16th centuries, for the triumph of "opus anglicanum" evidently belongs to an earlier age.

A GOLD ORNAMENT FROM THE KUBAN DISTRICT BY O. M. DALTON

 THE accompanying small illustration [PLATE]¹ may be of interest in view of the origin and antiquity of the object which it represents. It is a cast gold plaque in the Hermitage Collection at Petrograd, discovered in 1903 in a tumulus near the river Kelermes, not far from Maikop in the Kuban district, east of the Sea of Azov; it thus belongs to the art which, since the publication of Mr. Minns' book *Scythians and Greeks*, we describe by the convenient general term Scythic. It lay by the skeleton of a chief with various objects, one of which, a gold dagger-sheath, had ornament of a purely Assyrian type, while others were decorated in a mixed Assyrian and Scythic style. Archæologists seem to be agreed that the date is not likely to be later than the early part of the 6th century B.C.

It is clear that the quadruped, conjectured to be a panther, was regarded by the artist above all as decoration; representation there is, but it already takes a secondary place; it is even more subordinated than in the case of the better known figures of deer from Kul Oba and Kostromskaya.² But it is instructive to find the angular relief here illustrated thus systematically used on an object still comparatively near to nature. In later centuries we find it employed

for highly conventionalised or geometrical designs chiefly on small metal ornaments of gold or gilt bronze,³ the object being in all cases to produce sharp and continuous contrast of light and shade: it is in fact one of the "coloristic" methods which the East preferred to modelling. The recent researches of Strzygowski make it more than ever probable that it started its journey across the Eurasian continent from the Further East, whence in course of time it was carried by the various migrant peoples through the South of Russia into the West of Europe; thus the hafts of bronze knives at Minusinsk in Siberia and the gilt metal brooches of our Anglo-Saxon forefathers are decorated on one principle. It penetrated the field of industrial art in the Roman Empire, where its appearance was so hard to explain on any theory but that of an oriental origin, that Riegl, who attempted the task, was driven into æsthetic speculations of a notorious subtlety.⁴

It is to be regretted that the earlier Scythic art was concerned with beasts rather than with men. It would have been interesting to see the human figure treated by the original art of the Asiatic steppes on the principles applied to the Kelermes panther.

¹ The illustration is taken from Strzygowski's recent work *Altai, Iran und Völkerwanderung*, Leipzig, 1917, which contains an important study of early barbaric ornament from Further Asia to Europe. The Kelermes finds are described by Minns (*Scythians and Greeks*, p. 222) after an account by Pharmakovsky in the *Archäologischer Anzeiger*, 1904, p. 100, but at the time when he wrote photographic illustrations were not available. The use of cloisonné work in the ear of the panther should be noticed. This is one of the earliest examples in Asia of this mode of decoration, which occurs on another remarkable gold ornament from the same site.

² *Scythians and Greeks*, Figs. 98 and 129.

³ It was also used in wood carving, stucco ornament, etc., especially in Mohammedan art.

⁴ They are developed in his *Spätromische Kunstindustrie nach den Funden in Oesterreich-Ungarn*, Vienna, 1901. The term used by Riegl for what I have called "angular relief" was *Keilschnitt*, or "wedge carving"; Strzygowski suggests *Schrägschnitt* or "slant-carving", which seems an improvement in so far as it emphasizes the importance of the slopes forming the sides of the ridges. When the method is applied to continuous patterns, the design may sometimes be seen either in the channels between the ridges, or along the ridges themselves, and it is difficult to say which is background and which pattern.

"VISION AND DESIGN"

BY C. J. HOLMES



R. Roger Fry has played so prominent, and, to many, so inexplicable a part in the art life of England during the last few years that this profoundly interesting book* should have an interest for a far larger public than art criticism commonly attracts. Mr. Fry has few rivals as an exponent of the Old Masters, and those who have enjoyed his papers on Giotto, on William Blake, and Aubrey Beardsley, will enjoy reading them again, and will regret perhaps that such notable essays as those on the French Primitives were not also included. These no doubt were outside the scope of the book, (already vast enough) which is intended rather to explain Mr. Fry's present attitude than to recall his past achievements. Only this idea, indeed, could quite justify the inclusion of the paper on Mohammedan art. Excellent as it is, many of its points will be almost unintelligible to the general reader from the absence of the illustrative accompaniment required for comprehension. But Mr. Fry himself is the main subject of the volume, and to him accordingly we must turn with no further prelude.

The narrow conservatism which regards him as Tom o' Bedlam we may disregard. But to the puzzled minds which are inclined to wonder whether he is not an aesthetic Cagliostro, he gives quite unconsciously one undeniable opening. The earliest essay in the volume is a long and most able study of the paintings attributed to Giotto at Assisi. As a piece of constructive and interpretative criticism it could not easily be bettered. Yet it was written nearly twenty years ago, and Mr. Fry therefore indicates in a note the change in his own views during the interval.

"Where I should be inclined to disagree is that there underlies this article a tacit assumption not only that the dramatic idea may have inspired the artist to the creation of his form, but that the value of the form for us is bound up without recognition of the dramatic idea."

Those who have accused Mr. Fry of wrapping up his thoughts in unintelligible words might triumphantly quote this last sentence against him. As it stands it has no recognizable meaning. Indeed it was not till I saw it misquoted, or corrected, by another reviewer, that I was able to find out what Mr. Fry had intended to say. Substitute "with" for "without" and his statement is plain enough.

By taking the essays in chronological order it is easy to see at what point Mr. Fry's conversion took place. His critical year was 1912. At the beginning of that year he was his old self; at the

end of it he was another man, denying almost all that he had previously affirmed. A few representative quotations will illustrate the contrast between the old and the modern point of view.

In "The Artist's Vision" (1919) Mr. Fry writes:—

"The creative vision demands the most complete detachment from the meanings and implications of appearances. In such circumstances the greatest object of art becomes of no more significance than any casual piece of matter; a man's head is no more and no less important than a pumpkin, or, rather, these things may be so or not according to the rhythm which obsesses the artist and crystallizes his vision. . . . By preference he turns to objects which make no strong æsthetic appeal in themselves."

And in "Art and Life" (1917):—

"With the new indifference to representation we have become much less interested in skill and not at all interested in knowledge. . . . The artist of the new movement is moving into a sphere more and more remote from that of the ordinary man. In proportion as art becomes purer, the number of people to whom it appeals grows less. It cuts out all the romantic overtones of life by which men are induced to accept a work of art. It appeals only to the æsthetic sensibility, and that in most men is comparatively weak."

With these we may compare one or two earlier passages from the "Essay in Aesthetics" (1909).

"If we represent these various elements (the emotional elements of design) in simple diagrammatic terms . . . such diagrams can at best arouse only faint ghostlike echoes of emotions of differing qualities, but when these emotional elements are combined with the presentation of actual appearances, above all with the appearance of the human body, we find that this effect is indefinitely heightened."

An illustration from Michelangelo follows.

Lastly there is a significant passage in the essay on Dürer (1909).

"The decadence of Italian Art came about not through indifference to the claims of artistic expression, but through a too purely intellectual and conscious study of them."

We cannot help asking ourselves whether the modernists have not themselves embarked upon this same dangerous course. I can imagine no more purely intellectual theory of art than that which Mr. Fry seeks to establish; by separating from design absolutely every element which does not make a direct æsthetic appeal to the eye. Some element of realism he himself feels bound to retain, because he feels that art must be three-dimensional, and the suggestion of three dimensions calls for a corresponding suggestion of light. But with the suggestion of light, the suggestion of nature creeps in, and with nature associated ideas, however rudimentary. I confess that on this point Mr. Fry and his friends appear to me to be a little illogical. If we must paint only the æsthetic absolute, the absolute let it be and nothing else. Possibly it is some doubt on this point that inspires the last words of the book.

**Vision and Design*, by Roger Fry. 405 pp. + 32 pl. (Chatto & Windus). 25s. net.

"As to the value of the æsthetic emotion . . . it seems to be as remote from actual life and its practical utilities as the most useless mathematical theorem. One can only say that those who experience it feel it to have a peculiar quality of "reality" which makes it a matter of infinite importance in their lives. Any attempt I might make to explain this would probably land me in the depth of mysticism. On the edge of that gulf I stop."

No one who studies this valiant attempt to capture the secret of pure and unadulterated æsthetic perfection, can do so without respect for the self-sacrifice it has entailed upon the part of the author. The book should remove once and for all any temptation to regard Mr. Fry in any light except that of a most sincere and most austere pilgrim to the shrine of truth. But the secret itself—well—"it needs heaven-sent moments for this skill," and in one aspect we may think of Mr. Fry as a new Scholar—Gipsy—"still nursing the unconquerable hope." We may know in our hearts that the hope is vain, but the scholar who has cast all else aside to wander in search of it is far from a ridiculous figure in these harsh material times. Like Glanvil's wanderer, he may even inspire us with a certain envy, as one protected by his quest from the jarring discontents which rack the modern world.

But if in his private ideals Mr. Fry may seem like the Scholar-Gipsy, the fact that he is a teacher as well as a searcher has to be faced, and here, if the comparison be not irreverent, he is perhaps a little too like S. Peter. He will touch nothing that is common. In his essay on Renoir he says :

"The few artists or writers who have shared the tastes of the average man have, as a rule, been like Dickens—to take an obvious case—very imperfect and very impure artists, however great their genius."

He then quotes Rubens and Titian as artists of common tastes.

There is some truth in this criticism, but, I submit, it is not the whole truth. Surely the gross exuberant and material elements in art, visible, tangible and acceptable to common humanity occupy, as it were, one end, perhaps the lower end, of a scale. At the other end of the scale are the super-refinements of art, the æsthetic abstractions, such as that of which Mr. Fry and his whilom opponent, Mr. D. S. MacColl, are both in search. Now no great artist works continuously at either extremity of such a scale. If he were at one end he would be quite vulgar ; if at the other he would be quite empty. His art is a combination in various proportions of the material and the abstract, or in Mr. Fry's language of the common and the pure. To tell the artist to give up altogether the substantial elements in life and to paint the pure æsthetic, is like asking any other skilled workman to give up all ordinary healthy, natural food, and subsist on the elegant extracts of Messrs. Brand and Valentine. May not the very narrow circle of aims and achievements to which Mr. Fry, his friends and his followers are confined, be the

unanswerable proof that this precept means starvation of nine-tenths of the normal artistic stimuli? The fact that a similar effort has been made in literature, and has failed definitely and conspicuously, points to the same conclusion. The analogy of literature with painting is indeed a close one : much closer than that of either art with music. In poetry and in poetical prose we have subject matter emphasized by rhythm, and so blended with it in the finest examples that we cannot in any way alter or separate them without absolutely destroying the whole delightful fabric.

Now, I think, if the theory held by Mr. Fry and the modernists were sound, we should find that in poetry, so long as the verbal music was perfect, an equally fine poetic result was attained whether the subject matter was insignificant or the reverse. But this is far from being the case. When we know but little of a language, much of the finest poetry in that language is practically dumb for us. We can read the words perhaps, and catch their rhythm, but the rhythm hardly moves us. It is not until we have mastered the meaning of the words that the beauty and fitness of the rhythm take hold of us and reveal their perfections. It is true that when we first read a poet we are apt to be caught by his purple passages, by obvious assonance and resounding rhythm. But when we know our poet better we find that these are but rhetorical ornaments, the flourishes of exuberant strength, and that the heart of the matter and his true genius are often conveyed in lines whose rhythm is so subtle and unobtrusive that we hardly notice it at first. Think, for example, of the line in which Catullus sums up the dreadful fate of Attis—*Ibi omne vitæ spatium deæ famula fuit*. What a contrast with the radiant imagery and fiery rhythm of the rest of the piece, and yet the whole intensity of the tragedy is concentrated in that "famula." The contrast between the sonorous scholarly music of the "Vita Nuova", and the broken recondite phrasing by which the terrific images of the "Divina Commedia" are stamped upon the memory might be quoted to the same effect.

The truth is that rhythm is nothing, or next to nothing, except when emphasizing something. The more significant that something, the more valuable, and the more powerful does the rhythm become. Mr. Fry quotes the remark of a friend in the presence of his still-life by Marchand, that "it was like Buddha." The phrase describes not inaptly the monumental simplicity of this design, and incidentally seems to me to give away Mr. Fry's case. When I ask myself why I like certain still-lives by Cézanne, I find that it may be because the shape of a cloth or a curtain suggests to me the mass and large contour of a mountain, and from that association the rhythm acquires an added largeness and grandeur. Indeed, the aim of all great artists is to extract from

the natural forms that stimulate them, not some pure abstraction of pattern, some absolute æsthetic quality, but just those elements which by *association* with our ideas of things large, weighty, splendid, swift, subtle, refined, spacious, luminous, majestic or passionate, will awake in us the appropriate emotion, the particular emotion which the artist wishes to inspire. The rhythm of form and colour in the piece is a result of this selecting process, and apart from the associations of which it is the vehicle, has but a shadowy and empty existence.

Here we come to the question of what is commonly known as generalization of forms: a principle accepted alike by Mr. Fry and Sir Joshua Reynolds. This generalizing has too often been misunderstood. In the past, when the artist was under the spell of Greco-Roman Sculpture, it led to the search for an "ideal" form, an ideal deprived of all character by its very perfection and which therefore remained insignificant and insipid. Brilliant executants like Tiepolo, who escaped from this failing by spirited calligraphy, are always in danger, as Mr. Fry points out, of accepting an empty type, or rather, perhaps, become monotonous by sheer repetition of similar types. When the reaction started with men like Courbet and Daumier, the rugged contours of the one suggested the scale and robustness of primitive things, as the incisive swiftness of the other suggested strong movement and life. The Impressionists in their devotion to science sacrificed both these valuable contributions to creative art; but opened up a new key of tone and colour. Cézanne, accepting this new key of tone, went back, in his best works, to Courbet for the secret of generalizing form. Unluckily he did not see that his Neo-Courbet formula was not appropriate to many of the things he tried to paint. The writhing touches of Van Gogh, again, represent a generalization of form in its way no less personal than that of Greco.

Some generalization, we all know, is essential to creative design: for design involves the combination of similar forms, and similar forms can only be got by abstraction and selection. But if the similar forms we select are geometrical, as with the Cubists, not only must our designs have a common general character, and therewith a

certain monotony, but as the general ideas which we associate with geometrical forms are limited to sharpness, mass, intricacy, but not much more, the significance of the designs will be limited too. This seems now to be recognized in the case of Cubism. I think in time that implicit faith in the formula of Cézanne will also weaken. It is convenient for those who have little to say, for it makes that little look its biggest, by association with large and weighty things. But there are countless other forms of the artistic emotion for which it is inappropriate, and when those emotions come to be expressed a new generalization will have to be found for each of them.

I am grateful to Mr. Fry for having compelled me to think of this aspect of the arts more seriously, and I hope more clearly than I ever did before. I only wish I could carry into practice one half of what I seem to have learned from his book. And it is doubtful whether this stimulating protest against common materialism could have been conveyed effectively in any way but that which Mr. Fry has chosen. His frank self-revelation, touching the art of the past and of the present at a thousand different points, is a more illuminative and far more attractive presentment of his theme than any scientific treatise could have given us. Though his one artistic absolute, his æsthetic master-emotion which is (like the Gipsy's secret) to bend recalcitrant nature to the artists' will, seems to me a will-o'-the-wisp, it is possible that in the hunt for it he may have run past a genuine lantern, which is not Reynolds' lantern of ideal beauty, nor Ruskin's lantern of detailed imitation, nor Whistler's lantern of decoration, nor the Impressionist's lantern of science. I cannot describe the lantern myself, I would only venture to suggest, somewhat on the lines of Mr. Berenson, that form becomes æsthetically significant *through association*, not so much with specific objects as with those general ideas of mass, space and movement and the like which quicken our æsthetic pulses. A great artist may evoke these forms from the humblest and simplest of themes; but he can evoke them with infinitely more richness and variety when his theme is a great one. Some degree of asceticism is a necessary and valuable protest against a vulgar age. Elevated into a creed, it is apt to become merely a cloak for impotence, and a cloak which soon wears thin.

CHINESE PORCELAIN IN THE COLLECTION OF MR. LEONARD GOW—V

BY R. L. HOBSON

PLATE I. comprises a group of small but rare and precious porcelains decorated for the most part with famille verte enamels on the biscuit. The pair of figures mounted on lions

are of a peculiar and intriguing nature. The beasts themselves are of the usual type consecrated to Chinese Buddhism, in which the features of the lord of the forests have been conventionalised out of



Plate 1. Top row : Pair of figures of barbarians on lions. Height 6½". Kang Hsi period. Bottom row : Pair of perfume-baskets and a beaker. Height 4½". Late Ming period. (Mr. Leonard Gow.)



Plate II. Covered jar, one of a pair. Height $21\frac{3}{4}$ ". K'ang Hsi period. (Mr. Leonard Gow.)



Plate III. Covered jar, one of a pair. Height 21 $\frac{3}{4}$ ". K'ang Hsi period. (Mr. Leonard Gow.)

recognition. Harness hung with bells and tassels proclaims the subjugation of their savage nature to the Law of Buddha. But who is the strange figure in Tartar head-gear mounted on the ample saddle cloth which is thrown over their backs? The best-known rider of lions is the divine Manjusri; but here we have to deal with a more mortal being. We have seen in the white porcelain of Fukien figures of Europeans mounted on kylins which are difficult to explain as anything but caricature. Here, however, the composition was probably inspired by a more serious thought, which may be explained, like so many designs in applied art, by an ancient picture. Dr. Ferguson¹ describes a famous picture screen painted by Lu T'an-wei in the fifth century and copied by the order of the Emperor Shên Tsung in 1076, which has such an important bearing not only on our present subject but on the evolution of the Buddhist lion that I am tempted to quote at some length from its description. It depicts, we are told, "the triumph of Buddhism even among the barbaric frontier tribes." A huge lion with shaggy mane is seated with one paw on a ball of silk brocade while in front are figures in barbarian dress with head-gear not unlike the Tartar cap of our statuettes. One of the barbarians holds a chain which is attached to the lion's neck. Here we have the Buddhist lion drawn with the true features of the king of beasts, but tame as Una's guardian and already furnished with the ball of brocade. An appreciation of the picture from Shên Tsung himself is of further interest:—"Haughty are the eyes of the lion, prominent is the nose. His mane is ruffled, his tongue swollen, and his teeth slightly protrude. His feet are dancing, his ears are pricked up . . . He is pleased with the appearance of his tail. Though fierce, yet he is gentle. Such playfulness hung in the Main Hall has the effect of adding a guest to the festive board. . ." Playfulness has never been associated with lions in the western mind, and it has always been a puzzle to us why the Chinese so soon transformed the Buddhist lion into the spaniel-like "dog of Fo." Here we see something of the line of thought which caused this curious transformation; and at the same time we may look for an explanation of Mr. Gow's figures in the picture of the Barbarian and the Lion. We need not quarrel with the porcelain modeller if his version is not rigidly exact and if his long-sleeved Tartar figure holds in his left hand a peach, the Taoist symbol of longevity. Buddhism and Taoism had lived together amicably for many generations, and nothing is commoner in later Chinese decoration than a blend of the emblems of the two religious cults. These two figures are enamelled mainly in green, yellow and aubergine; but the

¹J. C. Ferguson, *Outlines of Chinese Art*, Chicago, 1918: page 215.

colours also include composite black, red and the violet blue which proclaims their origin in the K'ang Hsi period (1662-1722).

It was long the custom to attribute this type of porcelain indiscriminately to the Ming period, but we now realise that the bulk of existing specimens is not older than K'ang Hsi. Lest, however, we should go to the opposite extreme and forget that the type is of Ming origin, it is well to have our attention directed occasionally to some of the rare Ming examples of on-biscuit enamels. The low, beaker-shaped vase in the lower row of Plate I, bears the Wan Li mark and has a paste of undoubtedly Ming character. It is richly enamelled with two ascending and descending dragons, pale green and aubergine in a yellow ground. The tails of the monsters end in scrolls and they hold in their claws scrolls of the ling-chih fungus of long life. Inside, the vase is leaf-green with a scroll border.

The picture is completed by two dainty perfume baskets, each with six panels of peony flowers framed in open work. The covers are designed to match, with lion knobs; and the handles are painted to resemble wicker-work. The decoration combines the two methods of enamelling, on the biscuit and on the glaze, a combination found convenient where much use was to be made of the coral red colour which is difficult to apply to the raw biscuit surface. The pierced hexagon diaper is finely executed. This kind of work, to which the Wan Li potters gave the name of *ling lung* and which the jade cutters call *knei kung* or devil's work, required the greatest delicacy of touch. The piercing was done while the ware was still unhardened by the fire and great care was needed to avoid pressing it out of shape. The *ling lung* work in this case is coloured with enamel on the biscuit, while glaze has been used on the solid parts. The red borders are in scroll design in one case, and in a wave and blossom pattern in the other. When one looks at the base of these baskets one finds that the ware is precisely that of the well-known covered bowls with pierced designs in white biscuit combined with small reliefs. These are assigned on excellent ground to the late Ming period, and one example is known to bear the date mark of the reign of T'ien Ch'i (1621-27). Like our beautiful baskets they were intended to contain fragrant flowers and perfumes which the Chinese use freely in their rooms, not only for their pleasant fragrance but in the belief that they keep off disease.

Plates II and III illustrate a pair of handsome jars of potiche form with dome-shaped covers. They are stoutly constructed and bare of glaze under the base; and the entire surface is richly clothed with famille

verte designs. The ground work is a brocade pattern of speckled green strewn with chrysanthemum blossoms and butterflies, in which are reserved panels of varying form, shaped like fans, hand-screens, leaves and pomegranates. In these panels are diverse designs, including landscape, rockery with flowers, birds and insects, baskets of flowers, Po-ku emblems, animals and monsters. On the neck is a fine trellis diaper overlaid with the flowers of the four seasons—prunus, peony, lotus and chrysanthemum. The animal forms are significant. They include the deer beside an ancient pine tree, both emblems of long life; and the kylin and phoenix which are connected with spring in Chinese nature worship. Taken together these two groups would suggest to the Chinese mind the familiar wish “long life

and enduring spring.” The Buddhist lion and cub occupy another panel; in others again are the kylin and tiger, the latter a defence against evil spirits and disease; and finally there is one of those indeterminate monsters which the Chinese call *hai shou* (sea monsters) and the French have graphically described as *chimères*. The enamels, which throughout are brilliant in tone, include the fine K’ang Hsi blue enamel, composite black which is formed by a dull black-brown pigment under a wash of transparent green. A little underglaze blue on the knob of the cover and a few rings of the same colour serve to remind us that this blue played a prominent part in the famille verte colour scheme before the violet enamel ousted it from its place in the K’ang Hsi period.

REYNIER AND CLAES HALS BY G. HOFSTEDE DE GROOT

THOUGH Frans Hals, notwithstanding his assiduous painting, never attained to any fixed good position, he gave one of his daughters in marriage to a painter, Pieter Roestraeten, and he states that no less than seven of his sons followed the same calling as himself. This we know from contemporary records brought to light by Dr. A. Bredius. Not all the sons are known through extant works, some, indeed, not at all, others by only a few examples. I should like to draw attention to two of them.

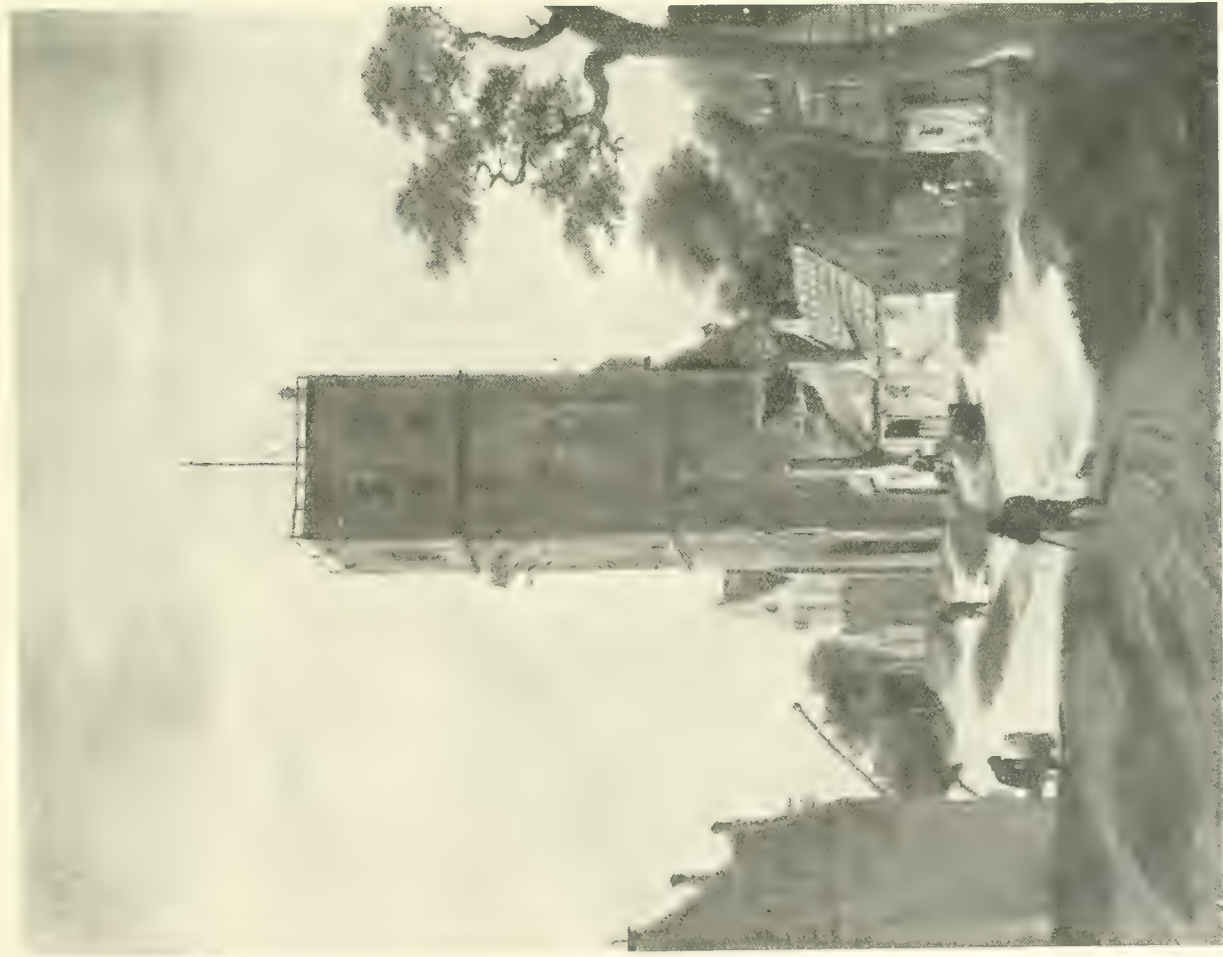
Reynier Hals lived from 1627¹ to 1671. Only a single picture of his is mentioned in early literature, and this came to the Haarlem Museum in 1899 as the gift of Mr. Arthur Kay of Glasgow. It is a fully signed half-length, nearly life-size, and represents a young girl smiling pleasantly at the onlooker. She is about to put a spoon into a pot of porridge in front of her, with an air of pleasurable anticipation. The easy way in which the child grasps the homely pot with one hand and the wooden spoon with the other makes it plain that she posed quite unaffectedly for the painter, and probably was one of his own children or a younger sister. From an artistic point of view the artist has not been quite successful in his problem. The details show a certain emptiness and weakness in drawing which suggests the likelihood of the canvas being rather large for the artist.

When, as early as 1900, I wrote about the

¹ On the 11th February, 1627, a son, Reynier, was born to the elder Frans. However, according to his own statement, the former was only 33 years old in 1663, in which case he must have been born in 1630. Yet it is possible that Reynier born in 1627 died early, and that the parents had, between Nicolaes, born 25th July, 1628, and Mary, born 12th November, 1631, another son, who was also given the name Reynier.

picture in the periodical *Woord en Beeld*, I ventured the conjecture that the power of the artist lay in painting small pictures. This assumption is confirmed by the two, herewith reproduced, which have since come to light, and are now in the possession of Mrs. Crena de Jongh van Eck at the Hague [PLATE II, D, E]. Both are drawn amply, painted on wood, and 36 by 25 cm. (14 $\frac{3}{8}$ by 10 $\frac{1}{8}$ inches) in size, thus considerably smaller than the Haarlem picture, which measures 66 by 56 cm. (26 by 22 inches). The subjects of the pictures are clearly seen from the photographs and need no further explanation. *The Girl peeling Apples* is represented in a dark dress and blue apron, the *Seamstress* in a brownish yellow bodice with deep red sleeves. In both pictures the white of the linen predominates, yet the general impression of colouring is harmonious. The execution is careful and reminds one in no way of the school of the elder Hals. Also the roguish smile in the Haarlem picture, which denotes the father’s influence, is here absent. Both women have a serious expression. The attention with which the one is sewing and the other is watching the proceeding in the distance outside at her left is well expressed. Were it not for the signature, which in the case of the *Seamstress* is between the jug and the woman, and in that of the girl and apples, to the right below (it reads here “Hals rynier”) one would assume that both were the works of a painter of the Leyden school, rather than of an artist so closely in touch with the great Haarlem master, Frans Hals, as his son continually was. For curiosity’s sake let us also mention that the *Seamstress* was painted over a newly-begun portrait, of which the collar is still visible as a pentimento.

Nicolaes Hals was the second son of the great



.1 View of a Street, by Claes Hals, Panel 21 $\frac{3}{4}$ " by 17" (Mr. Robert C. Witt)



.B View of the Grootte Houtstraat at Haarlem, ascribed to Claes Hals (Frans Hals Museum, Haarlem)



C Girl Reading, by Claes Hals (Mauritshuis)



D Girl peeling Apples, by Reynier Hals. 14" by 10". (Mrs. Crena de Jongh Van Eck, Hague)



E Girl Sewing, by Reynier Hals. 14" by 10". (Mrs. Crena de Jongh Van Eck, Hague)

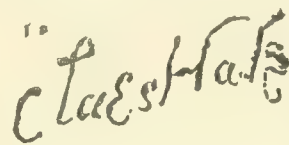
artist of whom, thanks to the kindness of my friend Robert C. Witt, I can give some fresh information. According to the biographical statement of the Mauritshuis catalogue, he was born on the 25th July, 1628, in Haarlem, where he was also christened, and on the 17th July, 1686, he was buried there. In 1656 he had become a member of the painters' guild, and in 1682 a member of the Committee. From 1664 he was a brewer. Hitherto the picture in PLATE I, B, representing the large church in the great Houtsraat in Haarlem, has been ascribed to him, by reason of a mono-

H gram in the left lower corner. It is very difficult from this monogram (which is more accurately reproduced here than in the reproduction in the Haarlem catalogue) to decipher the letters N.H., and even if these letters are accepted it is not certain that they stand for Nicolaes Hals. Less ambiguous is the monogram C.H. on a picture of quite different style at the Mauritshuis representing a young woman in an attic thoughtfully looking at a picture book [PLATE II, c]. The facility displayed in the art of laying on and blending the colours, which at least does not speak against the Haarlem origin of this little picture, has already induced Dr. A. Bredius, director of the gallery, to ascribe this pretty picture to Claes (Nicolaes) Hals. And I believe I have recognised, in an unsigned picture in the John G. Johnson Collection at Philadelphia, the same hand as that of the little picture at The Hague (Cat. No. 437 with reproduction). This picture represents a smiling woman sitting with a pipe in her right hand and a glass of beer in her left, with a man singing in the shadow behind her. Both the touch and the technical execution are in such perfect accordance with the Hague picture that there can be no doubt of the identity of the author of these two paintings. Besides, the cheerfulness—the joy of life—which this work imparts to us, indicates an artist of Frans Hals's circle.

There is, however, no trace of resemblance to be found between these two pictures and that of the town view at Haarlem [PLATE I, B]. Those two genre pictures prove a much superior gift of art. Now, it is possible that an artist, renowned as a purely genre painter, should for once, in painting the unfamiliar subject of a town street, fall short of his other achievements. But otherwise it is more likely that when we have a superior genre picture signed by C.H. and an inferior street picture by the artist of the mono-

gram, that we are confronted with two different artists, of whom the painter of the street scene, considering his subject, probably belongs to Haarlem, and the genre painter, by his technique and fine perception, *may* have been quite familiar at Haarlem.

Were these monograms identical, the difference in quality could be disregarded, and were the quality the same the variance in the monograms could be overlooked, but where both quality and monogram differ, it were more prudent to regard them, provisionally, as being the work of two different artists. If one of these must have been Claes Hals, then, for that reason, the painter of the street view has the better claim to consideration, because the picture in Mr. Witt's possession is signed in the left lower corner by

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the full name of the master, and is, for us who thought to have found the artist either in the Haarlem or the Hague museum, a total surprise. It is, as the reproduction shows [PLATE I, A], a village view with a large four-cornered tower, which as the only remains of an Abbey Church, towers high above the peasants' low houses and determines the total impression of the picture. On the top of the tower is a signal for mariners; therefore probably the village and tower are situated on the dunes not far from the North Sea coast. A broad uneven country road stretches beyond it and the houses. In five different spots there are single figures to be seen, and to the left, at a corner, two figures together. As regards artistic character, we perceive no connection with the pictures of Frans Hals nor with his school. On the other hand, we are struck at first sight by a great resemblance to a certain group of Ruisdael's pupils—the two painters, Roelof and Michiel van Vries, later also Cornelis Decker and Solomon Rombouts, who were all busy at Haarlem and with more or less preference painted these subjects. The colouring, with its predominating brownish tone, the distribution of light and shade, the treatment of the tree-trunks and foliage, are entirely in the style of the last mentioned master. Were the picture not signed one would surely search for its author in the immediate vicinity of those painters. We shall be justified by testing once again with the aid of this authentic work of Claes Hals the *oeuvre* of Ruisdael's pupils. Additional pictures by him will then probably be brought to light.

REVIEWS

FOUR IRISH LANDSCAPE PAINTERS, by THOMAS BODKIN, xvi + 230 pages, 20 plates. Dublin: The Lalor Press, Ltd., London: F. Fisher Unwin, Ltd. 25s. 1s. net.

Local historiography in the domain of art possesses an importance and usefulness far outstripping its circle of immediate interest, seeing how often—owing to the migratory properties of works of art—it may be called upon to render services where this may be least expected. It is not often, however, that an illustrator of local art effort brings to his task the equipment of many-sided and up-to-date knowledge possessed by the author of this charming volume on four Irish landscape painters—George Barret, sen., James A. O'Connor, Walter Osborn, and Nathaniel Hone, R.H.A.—not to be confused with his eighteenth century namesake and kinsman. Mr. Bodkin modestly states in his preface that he believes the elaborate appendices to be the most valuable portion of the book, and they do indeed contain a wealth of information in tabulated form; but it is also a pleasure to acknowledge how valuable is the appreciation which Mr. Bodkin gives of the artistic achievement and evolution of the four painters dealt with by him; and on the purely literary side there is a delightful vivacity in his account of the chequered career of O'Connor, whilst an exceedingly sympathetic portrait is drawn of Nathaniel Hone, whose death in 1917 probably robbed the world of the last surviving direct link with the Barbizon school. Inquirers into the history of eighteenth and early nineteenth century landscape painting will be glad of the reproductions (excellent, as the illustrations throughout the book) of the works of George Barret (not infrequently confused, as the author points out, with Richard Wilson) and O'Connor, who, it may be remarked, as a painter of moonlight scenes did have an English predecessor in E. Childe (exhibited 1798-1896), one of whose works—in the collection at Northwick Park, Blockley—has been mistaken by more than one good judge for an Aart van der Neer. We hope that the volume may be followed by others, completing the series of notable Irish painters.

T. B.

MONTHLY CHRONICLE

PICASSO.—Picasso is the object of more worship and more abuse than any contemporary painter; and this alone gives special interest and importance to the exhibition of his work at the Leicester Galleries. Almost every phase of his development is to some extent illustrated. After an impressionist period, represented by paintings such as *La Mansarde*, the study of form begins in the *Jeune Saltimbanque* and work of the same period. Then comes the familiar blue

CATALOGUE OF PAINTERS AND DRAUGHTSMEN REPRESENTED IN THE LIBRARY OF REPRODUCTIONS OF PICTURES AND DRAWINGS FORMED BY ROBERT AND MARY WITT. 238 pp. Privately printed.

If the Witt library of reproductions is not well known to students it is no fault of its authors, but if there still exist students who hesitate to avail themselves of the collection, the issue of this catalogue should be more than sufficient to embolden them to cross Mr. Witt's inviting threshold. A great deal of work has been done in collecting photographs and extracting prints from all manner of art publications, and already the nucleus of a complete library of works of art has been formed. It is unnecessary here to describe either the collection or the catalogue except to say that the latter is a well bound and clearly printed volume, and that the important matter of arrangement has been thought out with admirable thoroughness. We are glad to have it on our shelves, where it will be available for any readers who care to use it. With its help and the patience and courtesy of the attendants at Portman Square, connoisseurs and students can have no difficulty in studying anything contained in the collection. In order to increase its scope and usefulness and hasten its growth the authors of the new catalogue will obviously be helped by suggestions from those who actually use the library. To do so is the privilege of the "serious student", of whom Mr. Witt speaks in the preface and for whom he so generously caters.

R. R. T.

THE MODERN COLOUR-PRINT OF ORIGINAL DESIGN, by MALCOLM C. SALAMAN. 28 pp., 3s. 6d. Bromhead & Cutts.

This book is a plea for the colour-print that is conceived and carried out by one artist. The author accepts, we feel, a little indiscriminately, the work of those who adhere to this principle, and he rejects unhesitatingly all who do not. While we do not agree with Mr. Salaman regarding what modern colour work is vital and what is not, still, for those who do so, his enthusiastic little book, limited though it is in scope and subject, will no doubt be found readable, informative and stimulating.

R. R. T.

phase, with form more emphasized, but overlaid with sentiment. From this point the paintings take us direct to cubism, in which natural form is almost disregarded, serving merely as starting point for an abstract geometrical pattern in three dimensions. This pattern is at first treated almost in monochrome, with perhaps a few patches of colour; later, the colour is used more freely, and becomes more vivid. Unfortunately, there is nothing among the paintings to repre-

sent the intermediate phase in which Picasso came under the influence of Negro sculpture, and learned to think in planes. Some of the etchings and drawings supply this omission, however, notably the *Tête de Femme et Nature Morte* of 1910. The drawings also illustrate the artist's very last phase, in which there is a return to the use of natural forms under apparently the influence of Ingres. Though it is difficult to believe that the exhibition is really representative of the artist's best work, it shows his versatility and technical skill. He can pass dexterously from the manner of Toulouse-Lautrec to that of Rops: turn from experiments in the manner of Zorn to etch the fine *L'Aveugle*; produce *Les Trois Marins* (which may or may not have influenced Mr. John), draw the solid and weighty *Nu Accroupi*, and within a few years paint the series of *Nature Morte* with sand embedded in the paint. It is all very clever and ingenious. But it does not make it easy to understand the great influence claimed for Picasso. It suggests rather that he may have been an early exponent of ideas which would have developed in any case, rather than an originator. Still, it is sufficiently curious that from the uninspiring and eclectic art of modern Spain, this Catalan should have sprung to set Paris by the ears and make such an impression on modern art. It recalls the case of Goya, a similarly isolated figure in his own country. But it is another question what rank Picasso will take as a creative artist. Certainly he has power as a colourist. In the present exhibition this is most clearly shown in his earlier work, where the use of black, white and grey, with touches of more vivid colour, is most skilful. In some of the later cubist examples, however, the colour distribution is naïve and mechanical, rather like heraldic counter-charging. But the chief interest of the exhibition centres round the *Nature Morte* lent by Mr. Clive Bell, not because of its intrinsic merits, but because it raises in the clearest way one of the most disputed questions in modern painting. Possessing little charm of colour, an unpleasant quality of paint, and a design almost entirely independent of natural forms, its appeal rests in the main on the arrangement of abstract form. The most that can be said is that the picture leaves the case for pure cubism unproven. But Picasso's recent use of vigorous colour, and his present Ingres phase, must be singularly disquieting for those who believed that in cubism truth was at last found.

W. G. C.

NATIONAL PORTRAIT SOCIETY.—The tenth annual exhibition of the Society contains many portraits, but few pictures. Most of the exhibits show considerable skill in reproducing superficial characteristics of the sitters, but lack the structure and solidity which give vitality. Ex-

travagant and tasteless use of local colour emphasize the artificiality of the work; and the anxiety of some members to show that they are familiar with modern French painting has a similar effect. In fact, much of the work is both mannered and vulgar. Mr. John and Mr. Sargent are open to the same charge, though mastery of their material saves them to some extent. Mr. John's drawings are more worthy of his talents. It is a relief to turn to the sincere and competent painting of Mr. Russell, and to the refinement and sensibility of Mr. Steer, or even to the prettiness of Mr. Sims. M. Blanche's portrait of Mr. Thomas Hardy is a straightforward and well characterized piece of work.

W. G. C.

CYRIL ANDRADE, 8, DUKE STREET.—There is an interesting collection here of work in rock crystal, originally brought together by Mr. Alfred Simson. It includes a few early specimens from India and Ceylon, and a bust of Cæsar Augustus of unknown date carved from one piece of the material. The finest examples, however, date from the 16th century or later. Notable among these is a cross three feet high, standing on a skull, which rests on a base engraved with instruments of the Passion; a cup of Austrian workmanship in the form of a nautilus shell; and a jug from Germany. Most of the articles are lavishly decorated with the precious metals, jewels, enamel and niello work. Their æsthetic value is not to be compared with that of earlier work, such as the Mexican mask in the British Museum; but as technical triumphs they are remarkable.

W. G. C.

THE NEW ENGLISH ART CLUB.—The generous policy illustrated by the present exhibition of giving so much wall space to younger artists shows great public spirit; but it is doubtful whether it is in the best interests of the club itself. Much of the work on view is merely good students' work, and it is unfortunate that the New English Art Club should seem to lend its countenance to the young man in a hurry to exhibit. The work of the younger exhibitors, however, has some interesting points; notably a strong inclination towards Pre-Raphaelitism, which is in striking and amusing contrast to the work of the older members. Mr. Gilbert Spencer, among others, does in fact return to the Italian primitives; Mr. Underwood and Mr. Chubb, on the other hand, take the English Pre-Raphaelites as their model, and share their superficiality and disjointedness. Mr. Paul Nash stands apart in cultivating pattern, but wave forms have baffled him; and Mr. Guevara's expressionist *Signs of the Zodiac*, with its inconsistent lighting, is ingenious but uninteresting. The best section of the exhibition consists of the drawings and water colours. The latter in gen-

eral show real understanding of the possibilities and limitations of the medium. Conspicuous among them are two examples of Mr. Steer's art.

W. G. C.

THE FINE ARTS SOCIETY. Most of these etchings by Adolphe Beaufrère are of landscapes in France and in Algeria, in the treatment of which the artist is certainly at his best. There is indeed something particularly attractive in Beaufrère's line and in his broad open treatment of backgrounds. In the rather ambitious etchings of the martyrdom of S. Sebastian, however, there is a stiff, slightly suburban quality, and the same thing is particularly noticeable in the two woodcuts, Nos. 1 and 2. In the introductory note M. Armand Dayot says he is "inclined to believe that the mysterious germ of mysticism which is embedded in every Celtic soul developed in Beaufrère . . . under the ever present shadow of death". Perhaps fortunately, we could find nothing in any of the etchings to support this hypothesis. On the contrary, most of them are very matter of fact and very accomplished.

D. G.

ELDAR GALLERY.—This exhibition consists mainly of some of Boudin's pencil notes of figures, ships, and little corners of coast landscape with all the apparatus of harbour life that appealed so strongly to him. There are, how-

ever, several large paintings, besides a number of more elaborate sketches in water colour and in oil. All the large works and most of the more completely worked-out sketches are examples of Boudin in the style he habitually employed and by which he is so well known. The remainder are more or less in the nature of occasional experiments. We see him, for example, in No. 30, attempting, with considerable and rather surprising success, to construct a figure composition in active foreshortening and interpreting the conception by means of what was for him an entirely fresh colour scheme. Or, again, we find him occupying himself exclusively with the rendering of evening atmospheric effects—sometimes with such a singleness of purpose that he seems to have forgotten composition altogether. A few of the smallest of the drawings are the merest unemotional records of facts and serve only to illustrate how insensitive a draughtsman the artist could become when he allowed himself to be careless or hurried. But here and there one comes upon a rapidly executed drawing which, in spite of a certain heaviness in the line, stands out among its fellows, not only because of a superficial charm, but on account of real nobility of design. Examples of these are Nos. 7, 16, 57 and 58. The exhibition illustrates admirably the main characteristics of Boudin.

R. R. T.

LETTERS

"EARLY ITALIAN PICTURES AT CAMBRIDGE".

SIR,—In his interesting article on "Early Italian Pictures at Cambridge", Mr. O. Sirén, speaking of a tondo representing the Madonna with the Infant in her arms by a pupil of Botticelli, proposes to call this unknown artist "The Master of the Gothic buildings". After having mentioned one or two plausible arguments, Mr. Sirén adds: "The master may, however, be still more easily recognisable by certain accessory elements introduced in his pictures, such as buildings of a northern type placed in the background. Sometimes we see in his pictures churches with pointed roofs, sometimes northern castles with high turrets, sometimes palaces with steep gables, or other specimens of mediæval architecture". And the author quotes a *Madonna* in Turin, another with Gothic towers, and a high bridge in the background, in the Liechtenstein Collection at Vienna, a tondo in the Musée J. André in Paris, and a few others.

I would like to observe that such peculiarities are precisely those we find in many of the works of Botticelli himself, who seemed to have had a special liking for architectural motives, Gothic towers,

pointed roofs, *toits à poivrière* as (I think) the French say. We see the same bridge of the Liechtenstein *Madonna* in the *Annunciation* of the Florentine Academy, northern turrets and castles in the *S. Sebastian* of Berlin, in the *Nativity* of the National Gallery, in the *Destruction of the Children of Korah*, and in the *Christ tempted* in the Sixtine Chapel, which paintings, particularly the last four, are admitted as Sandro's genuine works.

I do not intend to discuss here Mr. Sirén's judgment about the Cambridge tondo, which he certainly correctly attributes to a pupil of Botticelli, but I only wish to say that the Gothic characteristics are a rather vague indication to enable us to distinguish this artist from the master himself and from others of his followers.

Yours faithfully,

GUIDO CAGNOLA.

Milan, December, 1920.

THE CROSS AND CANDLESTICKS BY VALERIO BELLI AT SOUTH KENSINGTON.

SIR,—In an interesting article contributed to a recent number of *L'Arte* (fasc. IV-V, vol. xxiii, 1920), Dr. G. Zorzi deals with the work of Valerio Belli of Vicenza, and particularly with

the three chief remaining examples of it—the crystal cross of the Vatican Library, the crystal casket of the Uffizi, and the cross at South Kensington. This last-named was described and illustrated in the BURLINGTON MAGAZINE for 1906 (vol. ix, pp. 124, etc.), and it will interest Dr. Zorzi to learn that the candlesticks belonging to it were presented to the Museum this year by Mrs. Leopold de Rothschild, in order that they might rejoin the cross.

Dr. Zorzi refers with a good deal of scorn, and perhaps justly, to a pamphlet by a certain Panigalli made use of in the description published in your columns. But he appears to overlook the real service rendered by this "dealer's puff", namely, that its illustrations provided the means of reconstituting the cross, and the final proof of its relation with the candlesticks. Nor does he do justice to the writer in the BURLINGTON in assuming that he accepted Panigalli's statements without question; the dubious character of the evidence is explicitly stated in the course of the article.

Dr. Zorzi assumes that the South Kensington cross and candlesticks are a set mentioned by Vasari as having been made by Valerio for Pope Paul III, and further identifies this set as one referred to by the artist himself in a letter written to the Duke of Mantua in 1533. In this letter Valerio declines a commission from the Duke on the ground that he is occupied with a "fornimento di altare" for the Pope (Clement VII), and explains in the frankest way that he is unwilling to disappoint the Pope chiefly because of the handsome way his Holiness has remunerated him for all the works he has done for him. Dr. Zorzi concludes that the altar-set was begun for Clement and finished for Paul.

But Valerio refers to the subjects of decoration of these pieces as "molte istorie della vita di Cristo"; and Vasari similarly as "storie della Passione di Gesù Cristo in vari spartimenti". In reality the cross at South Kensington has only a figure of Christ between the four Evangelists, and its pedestal three subjects:—the Entombment, the Resurrection, and the Descent into Hades. The plaques of the candlesticks are without carving. Altogether they hardly tally with the description of Valerio and Vasari, even allowing for another subject on a pax (now lost) which formed part of their set. This difficulty is surmounted by Dr. Zorzi by supposing that a set of nine crystals

of which impressions were in the Poniatowski Collection (illustrated in D'Agincourt, *Hist. de l'Art*, IV, pl. 43) may have belonged originally to the pedestals of these pieces. These are carved with just such elaborate Passion subjects as the descriptions seem to imply. It is possible, certainly, to suppose that the plain plaques of the candlesticks might have been inserted at some time in place of carved originals, but why the carvings on the foot of the cross should have been substituted for other carvings it is not easy to say. Moreover, the proportions of the Poniatowski plaques are totally different from those on the pedestals of the cross and candlesticks, and this negatives the theory.

The cross at the Vatican, with three medallions illustrated by Dr. Zorzi, is believed to be one made for Pope Clement in 1525. (Vasari, *Opere*, ed. Milanese, V, 380). In this it is worth noting that the curious error of the South Kensington cross (omitting to reverse the INRI label, so as to read correctly when seen through the crystal) is avoided. It is certainly strange that an artist of Valerio's experience should have committed this error, but stranger still that he should have committed it several years after he had successfully avoided it in a similar work. And why are the carvings at South Kensington not signed, by an artist so careful to sign his previous works?

In short, the more closely the facts are examined the more uncertain becomes the identification of the South Kensington pieces as those made for Pope Clement or Paul. Is it after all just possible that Panigalli, the despised dealer-author of the pamphlet, may have really drawn on a 16th century manuscript authority, as he professed, for his story of their having been made earlier in Valerio's career, for Francis I?

Finally, Dr. Zorzi, in remarking that we have nothing but a record of a silver-gilt tabernacle, made for his native town, by which to judge of Valerio's reputed skill as a goldsmith, overlooks the exquisite work in silver-gilt, enamelled with charming floral designs, which forms the main structure of the South Kensington pieces, a subject duly discussed in the description of them in your pages. I may add that, as there stated, there is a pair of candlesticks, not a single one as Dr. Zorzi supposes.

Yours faithfully,

H. P. MITCHELL.

21st December, 1920.

AUCTIONS

MESSRS. CHRISTIE, MANSON & WOODS will sell at King Street, St. James's, on March 18th, a number of important pictures by Old Masters from the collection of F. J. Austen, Esq., deceased. These include examples by Alunno di Domenico, Ambrogio de Predis, Amico di Sandro, Cariani, etc.

Also Early English pictures, the property of the trustees of the will of Sir William Clavering, Bart., including *The Clavering Children*, by Romney, engraved by J. R. Smith, 1779; *Portrait of Lady Napier*, by Romney; *Portrait of Colonel Thomas Thornton*, by C. Romney; the well-known *Sportsman*,

and others, a version of *The Beggars' Opera*, by Hogarth, from the Lewis Hays Collection, 1608; *Portrait of Miss L. Anna Van Hart*, by R. van der Meer, painted in 1773; *Portrait of the Rev. John Home*, by Kauffman. The most striking lot in this sale is the superb example of Amico di Sandro, *The Virgin and Child with St. John*, with a background of architecture and landscape. It is one of those paintings by minor masters, only too rare even in Italian art, in which the mannerisms of a great school have been adopted as they stand and employed solely as a vehicle for a greatly conceived and nobly constructed design. There is not a line or a space on the canvas that does not take its place in the wonderful harmony of the whole creation. It is the work of artists such as this follower of Botticelli as much as that of the great founders of schools that has placed Central Italian art in the supreme position in which we find it to-day. The Ambrogio de Predis portrait is another notable work of high artistic merit, and unusual interest will be felt in the two subject pictures of *Alunno di Domenico*. Of the English portraits one is drawn particularly to the finely felt *Emilia Vansittart* by Sir Joshua.

R. R. T.

MESSRS. SOTHEY, WILKINSON & HODGE will sell, at 34, New Bond Street, on February 11th, various collections of Old English and French furniture and tapestries, etc. The lots are few in number, but of the highest quality. Among the furniture, Lot 27 is a remarkable triple-hooped-back settee, in English walnut, with the broad splats veneered with pieced burrs, on four front legs of cabriole form, hipped over the broad veneered front rail, carved with ringed lion masks on the knees and finishing in vigorous paw feet. This piece is in original and unrestored condition, and comes from Lord Willoughby de Broke's Warwickshire seat, Compton Verney. Only those who have attempted to collect this lion-walnut of the early mahogany years (1725-35) know how rare genuine examples are. From Fineshade Abbey, in Northamptonshire, comes a collection of 18th century English furniture of exceptional quality, among which a remarkable set of Hepplewhite furniture, consisting of two settees quadruple-backed, with

oval backs filled with carved lattice-work in a free rendering of the conventional honeysuckle pattern, on ten cabriole legs in the French taste, with nine chairs to match, all of the highest quality and in remarkable condition, may be noticed. The most remarkable lot in the sale is No. 121, the property of Lord St. John of Bletso, removed from Melchbourne Park. This is the extraordinary panel (mentioned in this column last month) of English needlework of the period of Henry VIII, in fine cross and tent stitch, measuring 18 ft. 6 ins. in length by 4 ft. 7 ins. in height. Messrs. Sotheby, with commendable modesty, have catalogued the panel as Elizabethan, but it has every appearance of being earlier. It consists of three circular bordered panels enclosed by laurelled borders centred at the top with the Tudor rose, the central panel with a coat of arms, three lions passant on a shield or surmounted by a crested helmet. The other panels represent deer feeding beneath oak trees. The panels are surrounded by a ground of a small diced pattern, double-bordered, all in fine tent stitch. A petit-point panel of this size and quality, and above all, in mint condition, as this panel is, must be unique in the auction sale world. There is another panel of needlework in the same sale, and from the same source, which is nearly as remarkable, in quality and size, as the preceding, and two tapestry panels, the one of 15th century Flemish, of ecclesiastical type, and the other of the early 18th century, after the manner of Teniers, which are worthy of description and illustration, but considerations of space forbid more than a mere description.

H. C.

MESSRS. SOTHEY, WILKINSON & HODGE will sell, at 34, New Bond Street, on 15th and 16th February, an important collection of Old Master Drawings, principally of the French, German, Dutch and English schools, comprising works by and attributed to Claude, Fragonard, Poussin, Watteau, Pieter Brueghel, Van Dyke, Van Goyen, Hobbema, Maes, Metsu, Van Ostade, Rembrandt, Teniers, Terborch, Van de Velde, etc., and a series of drawings by 17th and 18th century Dutch Masters.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

BOSTON MUSEUM OF FINE ARTS.

Handbook of the Museum. 448 pp. Profusely illustrated. 75 cents. This is a characteristically American publication, being something between a catalogue and a text book. One finds at the beginning instructions about how to dispose of one's umbrella when entering the gallery, and in the bulk of the book, lavishly illustrated, notes on the art and the artists of every period and people, a synopsis of art history, a note on Chinese chronology, etc. Enterprize and thoroughness characterise the publication, which is a model of what an inexpensive museum catalogue ought to be.

Museum of Fine Arts, Boston. 1870-1920. 38 pp. Illust. in text.

BRUSSE, ROTTERDAM.

GEIDER (J. J. DE). *Honderd Teekeningen van Oude Meesters.* 40 pp. + 91 pl. 7.00 fcs.

SATURNINO CALLEJA, MADRID.

BARCA (PEDRO CALDERON DE LA). *Teatro.* 285 pp.

MANUEL (DON JUAN). *El Conde Lucanor.* 338 pp.

VEGA (LOPE DE). *Teatro.* 346 pp.

SPALDING, CAMBRIDGE.

MATHEWS (E. CHANNING). *Jesus College, Cambridge, in black and white.* 42 pp. + 10 pl. 4s. 6d. n. This little book is a product of that small innocuous patriotism peculiar to college life. It may be regarded as a pleasing variant of the old-fashioned album of photographs. Although, as art, the drawings are not on a particularly high level, they are at any rate a good deal better than is usual in booklets of the kind, and Jesus College enthusiasts will be glad to possess them and will be interested to read again such statements as that the University colour is light blue, and those of the College black and

red, and that the visitor is the Lord Bishop of Ely.

TREVES, MILAN.

SCHIAPARELLI (ATTILIO). *Leonardo Ritrattista.* 199 pp. + 40 pl.

PERIODICALS.

WEEKLY.—Architect—Le Journal des Arts.

FORTNIGHTLY.—Le Bulletin de l'Art ancien et moderne—Chronique des Arts—Kleinmöbel Korb und Kunstgewerbe—Der Kunstwanderer—Mercure de France—Revista del Centre de Lectura Keus.

MONTHLY.—Il Bollettino dell' Antiquario, 8, 9, 10, 11—Bulletin of the Cleveland Museum of Art, 10, vii—Bulletin of the Metropolitan Museum of Art, N.Y., 12, xv—Bulletin of the Minneapolis Inst. of Arts, 9, ix—Der Cicerone, 1, xiii—Dedalo, 7, i—Drama, 3, i—Drawing and Design, 8—Fine Art Trade Journal, 187, xvi—Gazette des Beaux Arts, 5, ii—Kokka, 366—Rassegna D'Arte, 11-12, vii—La Revue de l'Art, ancien et moderne, 222, xxxix.

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*Holy Family with Saints
by Luca Signorelli.*

Engraved by J. W. P. in 1840.



EDITORIAL "*Si Monumentum Requiris, Circumspice*"

WORKS of art and of antiquity are commonly lost to the world, not in the midst of a storm of public protest, nor as the result of furious iconoclasm. They vanish, unnoticed by those who care most for them, and their value is felt only when it is too late. It looks as if we were on the eve of just such a catastrophe which will deprive us of some of the most distinguished examples of architectural design that have ever been created by the English genius. And if this happens, we students of art must be held largely to blame, for so far we have failed even to attempt to formulate any expression of our attitude.

Some months ago there was raised in the popular press a furore over the proposed destruction by the Church of England of nineteen City churches. It served its purpose of providing "tony copy" for the editors, and rapidly passed away, not to be revived. People felt impotently glad that "something had been done"; the flame of agitation was extinguished in a sea of vague satisfaction. But the time of real danger came, not with the birth of the movement, but with its death. The deed will be perpetrated, like other deeds of the kind, in the dark and the silence—in just such an ominous stillness as has now descended upon the whole question.

The Lord Bishop of London, in reply to an enquiry I sent him, says, "The matter of the City Churches is still under very careful consideration. It is not, however, the least likely there will be a wholesale demolition of these churches. Each case will be carefully considered one by one." This comfortless communication, when one remembers the scant recognition the buildings have in previous discussions received as works of art, will leave all connoisseurs and many cultured people anxious and depressed. Our uneasiness will be appeased neither by the thought that the churches may be

destroyed one by one instead of all together, nor by the notion of the retention of the spires alone. It shall be appeased only when we have a definite assurance that not a single stone is to be taken from its place. The use of the churches for secular purposes is, rightly or wrongly, regarded as a desecration. Their destruction is surely a desecration still less pardonable. We do not feel at this moment inclined to discuss their merit. They have long ago passed the censors of criticism, and the world thought them for ever secure. As for the argument that "people do not go to see them": If they do not—and we are not aware that they do not—then so much the worse for "people". Once let us admit that as a principle and how many fine works of art would have to disappear! Many of them were conceived by one of the greatest creators for whom our race can account, and he built them on the crest of a high enthusiasm, with a fine sense of his responsibility and an energy altogether worthy of himself and the occasion. The Churchmen of that time realised the greatness of Wren and the permanent value of his immense accomplishment. It is for the Churchmen of to-day to decide whether the celebrated epitaph their fathers raised above his tomb has to remain significant or to become a sham; whether we and our children shall look around us at the perfect legacy left for us by our Master Architect or at the monuments of his genius scarred, disfigured and blotted out?

I propose to reply to the Lord Bishop of London by sending him a list of signatures of those of us who, whatever our opinions may be regarding the difficulties confronting the Church in this matter, wish to emphasise the importance of these edifices as works of art and to express the hope that they may be allowed to remain intact and unmutilated. I therefore ask all who share this hope to send me on a postcard or otherwise the words "City churches" together with their signature and address.

A TONDO BY LUCA SIGNORELLI BY ROGER FRY

THE tondo which we reproduce as a frontispiece to the present number of the BURLINGTON MAGAZINE has come recently from a private collection in Ireland, where it has lain hidden from the knowledge of art students.

It represents the Virgin seated with the Christ Child upon her knee, behind a table at which is seated the white-robed figure of S. Bernard. He

turns round to listen with intent eagerness to the Virgin's discourse and holds one hand resting on a manuscript, the other hand opened in a gesture expressive of wonder and admiration. In front of this hand Signorelli has introduced his favourite motive of the opened book. Behind S. Bernard is the aged, intensely Signorellian type of S. Joseph. A young man tonsured and wearing a grey monastic robe leans over the

Virgin's left shoulder. He holds in his hand a heart. The symbol suggests S. Bernardino of Siena, though he shows no likeness to the well known and authentic portraits of that saint which occur so frequently in Italian art of the mid-fifteenth century.

The picture is painted on poplar wood (2 ft. 10 in. in diameter) and bears at the back in Roman capitals the inscription PIETRO VANUCCI MCCCCXXI (or perhaps 11—the last figures are doubtful). Owing to this inscription the picture has traditionally been ascribed to Perugino, and as such it came into the market. The inscription is, however, obviously a later addition, presumably of the 18th century, and must have been added at a time when Signorelli's name had ceased to be as famous as it has again become in our own day.

For the picture bears throughout the evident marks of Signorelli's invention and handling. The book in the foreground, with its peculiar density and solidity of *matière*, and the hand behind it with its harsh, blunt, broad modelling,

are alone sufficient as signatures of the master. It is only in the upper part of the picture where some abrasion and softening of the surface has occurred, that one fails to find so clearly Signorelli's unmistakable handwriting.

The picture would seem to belong somewhere about the year 1490. In its rather hot rich colouring it reminds one still of works like the *Circumcision* of the National Gallery, but it is probably of somewhat later date and fits most nearly into the group of Holy Families of which the Tondo in the Pitti and the Holy Family of the Rospigliosi galleries are examples. It will be seen that the rather peculiar and unattractive type of the Christ Child occurs in all three pictures. In the Pitti Tondo the motive of the Virgin's discourse is repeated, and though here the S. Bernard of our Tondo is replaced by a female saint, the action of the hands and the motive is identical, suggesting that both pictures were based upon the same general design, which was modified according to the saints whose figures had to be introduced.

MAORI ART

BY RALPH DURAND

IF anyone were to do anything so futile as to raise a discussion as to which modern primitive race has produced the greatest artists, the popular vote would undoubtedly be recorded in favour of the Eskimos, on account of the wonderfully life-like engravings of hunting scenes and incidents of daily life which they engrave on reindeer bone, as did our palaeolithic ancestors twenty thousand years ago. If the subject were limited to that of decorative design one would have to take into account the Maoris of New Zealand, that is, the Maoris of the period before New Zealand was overrun by civilisation. Maori carvings of recent date, made with steel tools, though most perfect in finish are far less spirited than the carvings of olden days that were laboriously scraped, with stone tools, out of solid blocks of hard timber, jade or whale-bone. The Maori of that era decorated practically everything he used, from household pottery to war canoes with designs of which the human figure was in most cases the motif. The resemblance to the human figure is not strikingly apparent to the European eye. The Maori artist believed that if the representation was too lifelike, the figure might actually come to life, or rather come back to life, for the figures are intended to be portraits of tribal ancestors. One may reverence one's forefathers without wishing them to come back into this world. Such a reincarnation would be embarrassing. They might wish to interfere,

with disastrous effect, in contemporary politics, and they would almost certainly wish to resume possession of such property as they had left behind them. To guard against such re-incarnation, therefore, Maori artists depicting the human figure usually ensured that the likeness should not be perfect by carving only three fingers and a thumb on each hand. Figures on which the correct amount of fingers are represented are to be found, but they are comparatively rare.

Every New Zealand village contains a building ornately carved inside and out, which is the common property and pride of the clan. The roof of such a house is supported by wooden pillars, and on each pillar is carved a representation of one of the clan's ancestors, which is said to be the actual temporary home of the dead man's spirit. Most of these carvings bear so close a resemblance to each other that at first glance they seem to be all of one pattern. More detailed examination, however, shows that no two are alike in every particular. Each has its own peculiarity, that to the initiated reveals who it is that is represented. In some cases the carving on the face of the figure accurately represents the tattoo marks worn by the man or woman whose portrait it is intended to be. In this case it is easy to see whether a man or woman is represented; a man's tattoo marks cover the whole face, and a woman's only the lips and chin, with, in some cases, a small pattern on the forehead and nose. In most cases the pattern

A. S. Magnus the Martyr, Lower Thames Street. Built by Wren in 1676. Steeple added in 1705 by Wren. (Tower to be preserved).



B. S. Nicholas, Cole Abbey, Knightbridge Street. Built by Wren in 1677.
C. S. Mary Woolnoth, Lombard Street, by Hawksmoor, Wren's pupil





1 Wooden pillar representing Hinenioa in the arms of her lover, Tutaneke

B A carving in which facial tattoo marks are accurately represented. The figure has the peculiarity of having the correct amount of fingers.



C Wooden pillar representing a hero of Maori legend who invented stilts in order to rob his neighbours' orchards. Between the stilts is represented the man who caught the thief.



D—A wooden pillar representing Hinenioa, who swam across Lake Rotura to join her lover. She is represented with swimming bladders in her hands.

on the carved figure is complicated by supplementary designs, used merely to fill up vacant space. The protruding tongue, for example, is always carved with tattooing design, and it is safe to say that no one has ever submitted to having his tongue tattooed.

The carvings on some of these pillars illustrate a family legend such as that of Hinemoa, a girl of noble birth, who lived among the geysers and hot springs of Whakarewarewa on the shores of Lake Rotorua. She was in love with Tutaneki, the young chieftain of the tribe that lived on Mokoia, an island in the lake four miles from the mainland. Hinemoa's tribe was at feud with the tribe on the island. The girl was forbidden to have any communication with Tutaneki. One dark night, however, she escaped from her home, and after a perilous swim across the lake, joined her lover.

Carvings that illustrate definite historical events such as the elopement of Hinemoa necessarily have their own peculiarities. Strict convention as a rule, however, governs in each tribe the representation of the human figure. Any departure from this will, it is believed, bring bad

luck to the carver, and may even cause his death at the hands of outraged ancestral spirits. Very wide departures from the original type must, however, have crept into the designs, if we are to believe a story told of Rua, the original inventor of the art of carving, who invited the sea-god Tangaroa to visit his house. Tangaroa mistook the carved doorpost of Rua's house for a living person—so life-like was the design—and even saluted it in the Maori fashion by rubbing his nose against that of the figure.


Such carvings as may be seen on the Maori communal halls took many years to complete. Those applied to war-canoes, few of which now survive, were the work of successive generations. As all have a definite, though to the European eye, obscure, connection with Maori history, it may be imagined with what veneration they are regarded by the Maoris, whose family pride is intense.

The author's acknowledgments are due to Mr. Augustus Hamilton, Curator of the Dominion Museum, Wellington, New Zealand, for permission to publish some of the photographs that accompany this note.

CHINESE PHILOSOPHY OF ART—III.

BY ARTHUR WALEY

CHING HAO.

HE landscape painters of T'ang had worked in a minute and laborious style. It was Ching Hao who, at the beginning of the 10th century, developed a broad, Impressionist manner and became the first of the long line of Southern School painters.

It is true that the critics of the 16th century, wishing to claim a greater antiquity for the Southern style, traced its inception to Wang Wei of the 8th century. But such copies of Wang Wei as we possess suggest that it was rather in his attitude towards Nature than in his technical methods that Wang was the ancestor of the Impressionist landscape painters.

Ching Hao excelled as a painter of snow-laden hills. It is doubtful whether any of his pictures survive. The huge collection of the Emperor Ch'ien Lung contained only one work attributed to Ching Hao; and this was evidently regarded by the compilers as a copy. A Chinese art-journal contains the reproduction of a 17th century copy of a 14th century copy of one of his works!

But his essay on landscape painting exists. By a pleasant literary artifice he puts his precepts into the mouth of an old man whom he met whilst sketching pine trees on the Hill of the Sacred Gong, in the T'ai-hang Range. "Paint-

ing", the old man said, "is delineation;¹ to measure the shapes of things, yet with grasp of Truth; to express outward form as outward form and inner reality as inner reality. Outward forms must not be taken as inner realities. If this is not understood, resemblance may indeed be achieved, but not pictorial Truth. A 'resemblance' reproduces form, but neglects spirit; but Truth shows spirit and substance in like perfection. . . . In landscape painting there are six essentials—*Spirit, Harmony, Thought, Atmosphere, Brush, and Ink*. *Spirit* makes the heart travel with the brush and seize unerringly the shapes of things. *Harmony*, without visible contours, suggests form; omits nothing, yet escapes vulgarity. *Thought* segregates the essential and concentrates the mind on the shapes of things.

The master of *Atmosphere*,² while yet observing the laws of the seasons, can search out the Mysterious and establish Inner Truth. The master of the *Brush*, though he follow the laws and ordinances of painting, can yet move among them unimpeded; all is flight and motion, nothing solid or fixed.

¹ Or delimitation. There is here a play on two senses of the Chinese word *hua*. I may mention that I have used the text of the *Hua Hsüeh Hsin Yin*, checked by that of the *Shu Hua P'u*.

² Lit. "seasonal aspect."

The master of *Ink* can heighten or lower his tone at will, to express the depth or shallowness of things; creating what seems like a natural brilliancy, not derived from the line-work of the brush.

Again, there are four categories: *The Divine*, *The Mysterious*, *The Marvellous*, and *The Skilful*. The *Divine Painter* makes no effort of his own; his hand spontaneously reproduces natural forms.

The *Mysterious Painter* first experiences in imagination the instincts and passions of all things that exist in heaven or earth; then, in a style appropriate to the subject, natural forms flow spontaneously from his hand.

The *Marvellous Painter* is profuse in ill-considered forms. Often, while achieving resemblance in detail, he misses the universal principles of the view before him. This is the result of mechanical dexterity without intelligence.

The *Skilful Painter* scrapes together little prettinesses and welds them into the pretence of a masterpiece. But the more he loads his design with decoration, the further it recedes from the true spirit of the scene which he depicts. This is called excess of outward forms with poverty of inner meaning. . . . There are two kinds of faults. Those that depend upon representation, and those that do not. When flowers or

trees are out of season, when a man is larger than a house, or a tree taller than a mountain, when a bridge does not rest on its banks, these are demonstrable faults of form. . . . But when the operation of the spirit is weak, all the forms are defective; and though the brush be active, its productions are like dead things,—then we speak of ‘faults unconnected with representation.’ ”

Then follow notes on the “growth” of different trees, on the technical terminology of landscape painting, and on the painters of antiquity. The essay closes with an ode in praise of pine-woods.

Unlike Chang Yen-yüan, Ching Hao does not demand that art should be “improving”. He takes Hsieh Ho’s philosophy of figure painting and adapts it to landscape. It did not occur to him to take into account anything outside his own branch of painting, still less to construct a general philosophy even of the plastic arts.

But he shows a vivid perception of the fact that art consists of something more than mere representation, and by leaving certain vital questions unanswered, at any rate avoids falling into the absurdities which entrapped his successor, Kuo Hsi, to whom my next article will be devoted.

A NEWLY ACQUIRED CHASSÉRIAU AT THE LOUVRE

BY R. R. TATLOCK



MONSIEUR JAMOT of the Louvre has already described in these columns a number of pictures recently acquired for the Paris Gallery. In speaking of Chassériau he did not mention the little nude subject in oils known as the *Vénus Anadyomène*, but entitled by Chassériau *Vénus Marine*. Before it was presented by an anonymous donor, Baron Arthur Chassériau had already presented in 1918 to the Louvre: *Portrait d'Adele Chassériau*, the *Caïd visitant un Donar*, the *Macbeth rencontrant les Sorcières*, and a drawing entitled *La Paix*. The *Vénus Marine* [PLATE A] was purchased at the first Beurdeley sale and now goes to rejoin the *Suzanne*, by the same artist, with which it was hung in the Salon of 1839. The canvas is signed and dated 1838, which was Théodore Chassériau’s nineteenth year.

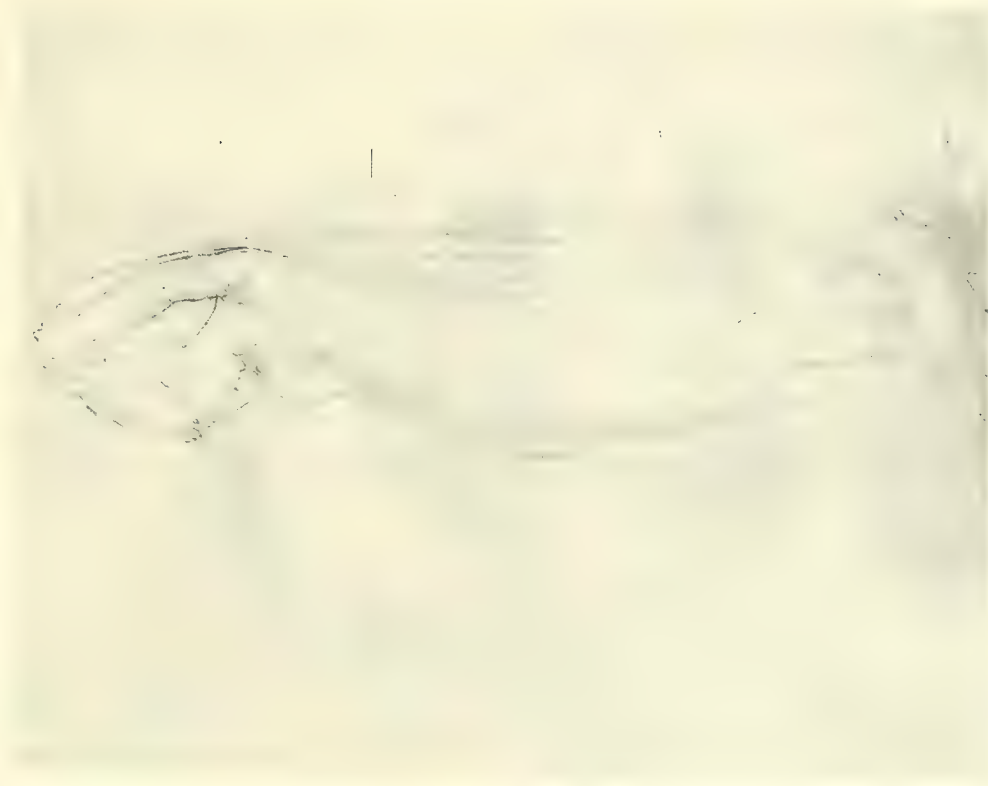
There exist three other interpretations of the same subject. The first is a sketch in oils, the figure in which is very like that of the picture itself, although the sea and rocks are simpler and less perfect in design. This sketch is in

the collection of M. Arthur Chassériau. There is also the familiar lithograph bearing the misspelt title “ΔΦΠΟΤΕΝΕΙΑ”, in which the arrangement of the composition is very like that in the picture. Finally there is a little-known sketch in sanguine [PLATE B] the composition of which closely resembles that of the lithograph. It also is in the possession of M. Arthur Chassériau.

Perhaps the reproduction of the painting and the drawing side by side, in addition to being of biographical interest, will serve to illustrate the similarity and the difference between the genius of Chassériau and that of Ingres. In the sketch especially, although the spiritual conception and the specialised vision that manifests itself in an exquisite insistence on the rhythms of contour, are strikingly reminiscent of Ingres, the latter’s firm, deliberate line, every elaboration of which explains, reveals and elucidates, has little in common with the slightly indeterminate and experimental character revealed in the modelling of Chassériau.



1. *Vénus Marine*, by Théodore Chassériau (Louvre)



B Sketch in sanguine for *Vénus Marine*, by Théodore Chassériau (Arthur Chassériau)



A Cup and Cover of blue Bristol glass with silver-gilt mounts. Mounts marked T.H. for Thomas Hemming. Hall mark 1752. (Col. H. H. Mulliner)



B Cassiolette, one of a pair mounted in ormolu, probably at the Soho works. About 1770. (Col. H. H. Mulliner)



C Tea Urn of Battersea Enamel mounted in gilded metal. About 1760. (Col. H. H. Mulliner)



D Candelabra, one of a pair. Body of Derbyshire Spar mounted in ormolu, probably at the Soho works. About 1770. (Col. H. H. Mulliner)

ENGLISH EIGHTEENTH CENTURY ORMOLU

BY H. AVRAY TIPPING

THE strong hold which the "French Taste" obtained over our cabinet makers and their clients under George II was discussed in these pages last month,¹ when the furniture then exhibited at the Burlington Fine Arts Club was under review. It was much less notable in the decorative objects shown at the same time—mostly dating from the earlier part of George III's reign—four of which are now illustrated. They are composed of various English products, natural or manufactured, mounted in that form of metal work for which the French term *ormolu* was adopted into our language, and which is the subject now to be considered.

Except among the smiths, who had worked so splendidly at *clairvoyées* and stair balustrades under the inspiration of Tijou, metal work remained unambitious in England during the first half of the 18th century. Moulded and engraved door locks and furniture mounts of brass were well designed and wrought, but no attempt was made to reach the high plane of contemporary French metal workers at a time when, among others, Jacques and Philippe Caffieri were using the entire surface of commodes as a field whereon to spread rococo scrolls of the utmost involution and the highest technical excellence, as we can see in examples at Hertford House.

Candelabra, clocks, and the mounts of urns and vases followed the same lines until Louis XV grew old, and then we find the beginnings of a revulsion of taste in favour of more reticence in design, accompanied, however, with even greater delicacy and perfection of execution. Duplessis, called *Sculpteur Fondateur, Ciseleur et Doreur du Roi*, but appointed Director of the Sèvres china works in 1753, shows this tendency in the designs for the mounts of both vases and furniture, and it also appears in a pair of *flambeaux* at Hertford House signed by Martincourt. He ranks as the teacher of Gouthière, who already in about 1765 was creating for Madame du Barry domestic articles that were pure works of art in the style which came to be known as that of Louis XVI, although he did not succeed his grandfather until 1774. By that date cassollettes² and candelabra such as are here illustrated had been produced at the Soho Works near Birmingham.

The revulsion from baroque-rococo extra-

gances, with their Chinese, Gothic and other developments, came even earlier and more strongly in England than in France, so that any one who, on the accession of George III, wished to develop and improve the output of *ormolu* in this country would—while depending largely on French examples, and even on French craftsmen for technique—not so much copy French models as work out, at home and with English draughtsmen, designs on parallel but independent lines. That, we gather, is what Matthew Boulton did, although so far no attempt has been made to produce an adequate and critical biography of this very remarkable man. He was the initiator of all the movements in the commercial world which led on the one hand to the æsthetic improvement in our manufacture exemplified by the products of the Wedgwood firm, and on the other to increased and more effective output through mechanical invention, in which Watt's steam engine played so large a part. Emulation of Boulton had much to do with Wedgwood's success, and without Boulton's support it is doubtful whether James Watt would have perfected his invention. Yet whereas Wedgwood and Watt are included in all biographical works however cursory, and have whole volumes devoted to their lives, references to Boulton are few and his career is nowhere separately treated. By Smiles it was grouped with an account of Watt and the steam engine, and the whole of the remarkable revolution which he effected in the quality of Birmingham goods is related in a dozen pages. We really can make out rather more on the subject by collecting casual references and quotations from letters scattered about the second volume of Eliza Meteyard's "Life of Wedgwood".

Born in 1728, Matthew Boulton began, while still in his teens, to improve and increase his father's business of a Birmingham "Toy Maker", under which head fancy buttons, trinkets, cheap watch chains, and the like were then grouped. Before he was thirty his father died, and the business, outgrowing the existing space and primitive equipment, required new premises. Boulton purchased a large area of waste land at Soho, a short way out of the town, and began the construction of works designed and organised on a scale and with a completeness that had not hitherto been attempted. Thither he removed in 1762, and within ten years his fine wares in *ormolu* were not only competing with and largely ousting kindred French objects in this country, but also on the Continent, and even found a ready market in France itself. This

¹ *Burlington Magazine*, vol. xxxviii, p. 67.

² "Cassolet: a small vessel us'd in the Burning of Pastils or other odours". *Dict. Rust*, 1726.

does not mean that Boulton produced anything that could vie with the creations of Gouthière during the fourth and of Thomire during the fifth score of years of the 18th century. They were essentially individual works of art, produced singly and without limit to time and cost for the successive sovereigns of France. Boulton, however much of the artist and man of taste there was in him, was primarily a manufacturer keen on building up the biggest possible business consistent with high quality. He was an ardent seeker after improved mechanical processes. His machinery was as complex and as effective as he could get it, and every improvement was adopted as soon as tested. But for his ornaments—for what could be classed as *objets d'art*—he procured and trained craftsmen, so that, however fine were his castings, they were afterwards tooled by hand, and the *ciseleur* or chaser was as important at Soho as in Paris workshops. The chaser, however, might well put in more or less time, give more or less quality, according to the destination of each example of the same model. For instance, Wedgwood finds, rather to his surprise, that by 1776 the Soho works had already placed 200 examples of a clock “with Venus weeping over the Tomb of Adonis”. But it does not follow that all received the same amount of attention. For the King and his great lords, higher finish would be given than for the ordinary purchaser. But that it could be given is shown by Colonel Mulliner’s cassolles, where the whole work is very good and the chasing of the four grotesque marks, rising from the guilloche band round the body of the vase, is quite admirable. Are there still such cassolles and one of the “Venus” clocks in the royal collections? Such were obtained in 1767, when Boulton writes that:

The King hath bought a pair of cassolles, a Titus, a Venus Clock, and some other things.³

That was a very busy year at Soho, Boulton’s exceptional capacity and intelligence in equipping the work, gathering and training the craftsmen, studying style and obtaining designs, seeking out and establishing new markets at home and abroad, having by that date borne much fruit. Two years earlier Wedgwood—already planning Etruria, which, however, was not opened till 1769 or completed till 1773—had declared Soho to be the finest instance of organised industry that England had yet seen, and he had noticed the exquisite form and detail of its ormolu articles such as vases, candelabra and tripods.⁴

At that time there was a strong bond of sympathy between the great potter and the man he

called “the first and most complete manufacturer in metal in England”.⁵ The closest co-operation between the older Soho and the younger Etruria seemed likely to develop. In 1768 Wedgwood is at Soho, and he and Boulton are working at the “joint improvement and extended sale over Europe” of their wares, which in large measure are to be in combination, for “many of our articles will be finished to great advantage with works of metal”.⁶ Such combination he feels “is a field to the further end of which we shall never be able to travel”. Boulton surprises him by a relation of “what a trade has lately been made out of vases at Paris”, and hints that if Wedgwood does not wish to go in with him he is so set on “an alliance between the Pottery and Metal branches” that he will go elsewhere or set up potteries of his own. This possible rivalry Wedgwood is quite prepared to enter into and assures his partner Bentley that

It doubles my courage to have the first manufacturer in England to encounter with.⁷

What might have happened if Soho had had satisfactory water power we cannot tell. As it was water, especially in summer, was very short, and Boulton had to look around for some other motive power. Thus it was that he heard of Watt’s experiments in Glasgow, and Watt found that the greater precision of the Soho lathes and other machines would enable him to produce better models there. But the first Watt engine to be set to work was made in Glasgow and brought to Soho to be put together. Boulton’s attention was gradually attracted away from art products to the great industrial development which would follow the effective use of steam. But the first Soho-made engine was not completed until 1776, and during the first years that Watt was there he had to attend to the ordinary business of the firm, in which ormolu objects still played a large part, so that he complains that when in London in 1775 he was kept “running from street to street all day about gilding”.⁸ The output was still remarkable in both quantity and quality. In 1770 Wedgwood is at Soho and finds that

They have 35 chacers at work and will have a superb show of vases for the spring.⁹

The home and foreign trade is growing, and when Wedgwood is at Bath in 1772 he sees a large assortment of Soho mounted vases in “a very rich shop in the market place”. Presumably the “bodies” of some of these objects were of Derbyshire spar or “Blue John”, as the shopman declares that Boulton had the mono-

⁵ Meteyard’s *Wedgwood*, Vol. II, p. 27.

⁶ Meteyard’s *Wedgwood*, vol. II, p. 77.

⁷ Meteyard’s *Wedgwood*, vol. II, p. 213.

⁸ Smiles’ *Life of Boulton and Watt*, p. 208.

⁹ Meteyard’s *Life of Wedgwood*, vol. II, p. 222.

³ Smiles’ *Life of Boulton and Watt*, 1865, p. 174.

⁴ Meteyard’s *Life of Wedgwood*, 1866, vol. II, p. 26.

poly of the "Derbyshire Radix Amethyst mine, the only one in the world", which Wedgwood denies as it is "open to all the world on due payment".¹⁰ Certain it is that Boulton made large and effective use of this rare English mineral, which is the substance of the bodies of various vases and candelabra belonging to Colonel Mulliner, including the candelabrum illustrated [PLATE D], which he describes as:

One of a pair: The oviform bodies are of Derbyshire Fluor-spar, ornamented with finely pierced and chased mounts, water gilt; the bases are circular, spirally-fluted, with square plinths of statuary marble. The twisted side-branches for candles are removable, being fixed in sockets formed of acanthus leaves. The covers which terminate in finials of flame are reversible, and form a third candle socket when required.

The body of the cassalette illustrated [PLATE B] is of alabaster—also a Derbyshire product—but Col. Mulliner, who is the first to specialise in and draw attention to Boulton's ormolu, has another, with precisely the same mounts, the body of which is of fluor-spar. The general form is again that of a vase, so that candelabra and cassolettes as well as vases pure and simple may have been in the Queen's mind when she told Boulton that she was going to remove the china from her boudoir chimney piece and replace it with his vases, enquiring how many it would take.¹¹ That was somewhere between 1767 and 1770, which will be about the date of Colonel Mulliner's pieces, and quite a dozen years earlier than a cassalette, of cognate form and decorative motifs, in the *Musée du Louvre*, which M. Molinier¹² sets down as the work of Thomire towards the close

¹⁰ Meteyard's *Life of Wedgwood*, vol. II, pp. 255-6.

¹¹ Smiles' *Life of Boulton and Watt*, p. 175.

¹² Molinier, *Mobilier Royal*.

of the reign of Louis XVI. Boulton certainly had a sprinkling of French craftsmen at Soho and bought and borrowed French objects for study. In 1768 a London dealer "back from Paris with fine things" finds purchasers in both Boulton and Wedgwood.¹³ But we know that the former also collected and borrowed antiques, studied and drew "rare works in metal" at the British Museum, and was "desirous of cultivating Mr. Adam's taste in his productions".¹⁴

The Soho products in ormolu, although the name and the instigation came from France, may therefore be set down as from English designs, made between 1762 and 1776. In the latter year Boulton assured Watt that in future engines would take first place in his attention,¹⁵ and it is probable that little further trouble was taken to obtain new models, although the old ones continued to be reproduced. It is likely also that from that date the quality of the finish began to deteriorate and that the chasers became fewer in number and lower in talent. It would have needed the continued driving power of so exceptional a man as Boulton to maintain this industry at the high level to which he had raised it.

The other illustrations show English gilt metal work mounting, in the one case, a Battersea enamel urn [PLATE C], and in the other a vase of deep blue Bristol glass [PLATE A]. They are very distinguished pieces, but with our present imperfect knowledge of the Soho models it would be rash to assign the mountings to that source.

¹³ Meteyard's *Life of Wedgwood*, vol. II, p. 96.

¹⁴ Smiles' *Life of Boulton and Watt*, p. 171.

¹⁵ Smiles' *Life of Boulton and Watt*, p. 215.

AN UNNOTICED BYZANTINE PSALTER—I BY MARY PHILLIPS PERRY



HERE is, in the possession of the Western College at Bristol,¹ an illuminated Greek Manuscript Psalter of very considerable interest, of the past history of which nothing is known, not even by whom it was given to the College.² It is a small volume of 263 vellum leaves each measuring $4\frac{1}{4} \times 3\frac{1}{2}$ inches; the pages have been cut down, presumably to adapt them to the present binding, a mediæval one of tooled leather mounted on thick wooden boards.

On palæographical grounds the manuscript is

¹ The writer is indebted to Dr. Franks, the Rev. Professor Macey, and the Authorities of the Western College for the very kind way in which they have given her access to their beautiful manuscript, and permission to photograph from it.

² The manuscript has not been given to the College within the memory of any who have been connected with it, and who are still living.

assigned by Mr. J. P. Gilson, Keeper of MSS. in the British Museum, to the eleventh century. It is written in cursive Greek minuscules in brown ink, most of the capitals being illuminated in gold, a few in gold and colours, whilst all prefaces, and the added liturgical details, are also inserted in gold. Throughout, the caligraphy is of high quality, wonderfully even, and exact in its spacing. As is usual, in a Greek liturgical Psalter, the Canticles and certain other portions of Scripture are included in the volume.

Admirable as is the caligraphy, much of the interest of the Manuscript lies in the miniatures. Of these there are two occupying a complete page, and a series of marginal vignettes. The full page miniatures are formal compositions framed within a plain band of colour, having a gold background, the

gold being laid here, as elsewhere throughout the manuscript, upon a red priming which contributes to the richness of its effect.³ The first, which forms the frontispiece, represents David in the midst of his Musicians [PLATE I, A], a subject belonging to early Christian art, which in Psalters was frequently used in this position, the fact that David was regarded as a type of Christ and of His Church rendering this arrangement very suitable. In this instance, King David, holding his open book, sits enthroned in a courtyard, on either side being two musicians, each side being carefully balanced with the other, as may be seen from the pose of the heads, and the similarity of clothing. A fifth in contrasting dress, introduced between the pair on David's left, serves to break the monotony without disturbing the symmetry of the composition.

The second full-page illustration is placed after Psalm LXXVI, at the beginning of the second half of the book; it represents Christ enthroned. His right hand raised in the Greek attitude of blessing, and on each side of Him a group of people. Unfortunately one group is too obliterated for identification, but in the other are individuals who are dressed in monastic habit.

Immediately following the frontispiece is a beautiful rectangular headpiece [PLATE I, A] based on a pansy-like flower, executed in rich blues and greens with slight touches of red, on a gold background; this encloses a circle within which is the title. The design is of the type familiar in Byzantine manuscript, reminiscent of an Oriental praying mat,⁴ and its extended base line is finished by the upstanding floriated finial which is so often associated with such headpieces, a similar finial set diagonally being at the upper corners of the design. Upon the rectangle stand two peacocks on either side of a "Fountain of Life". A band of the flower which is the motive of the headpiece follows the second full-page miniature, whilst an oblong design, based on the same flower, introduces the Canticles. A few insignificant bands of ornament occur elsewhere, always at the end of a Cathisma.⁵

The most interesting feature of the illumination consists in the marginal vignettes which adorn 86 of the pages, forming a running commentary upon the text, and which connect this

manuscript with the group of Byzantine Psalters similarly decorated, which are generally referred to as the "Monastic-theological" group. This method of illustration is thought to have been suggested by the catenæ, or marginal glossaries of theological teaching which, in certain manuscripts, were added to the text of Scripture,⁷ to be in fact the translation of such a glossary into terms of Art. It is certainly a method which serves to draw attention to important verses, and to stress the bearing of the prophetic passages upon their subsequent fulfilment. Each of the miniatures has explanatory notes inserted in bright red ink, with, in most cases, reference marks, also in red, to the text to which they apply. Certain of them are introduced without a reference mark, but in many of these the connection is so obvious that it is unmistakable; for example, the Nativity without reference mark illustrates the second Psalm, but this Psalm holds chief place with Ps. CIX in those used in the special Offices for Christmas Day, and its bearing upon the Nativity had been expressly pointed out by S. Paul (Acts XIII, 33).⁸

The surviving manuscripts of the "Monastic-theological" group of Psalters are few in number. They are as follow:⁹ the Chludoff Psalter at Moscow, a palimpsest written in uncials in the 9th or 10th century, over-written in minuscules in the 12th, the miniatures of which are partly repainted; Pantokratoros, No. 61 of Mt. Athos, also a palimpsest, the early writing of which was of the 10th or 11th century, the later of the 12th or 13th; a fragment from Ps. XCI—Ps. CXXXVI in the Bibliothèque Nationale, Paris, No. 20; the beautiful Theodore Psalter of the British Museum, Add. MSS. 19352, dated 1066; a 12th Cent. Psalter in the Barbarini Library, No. III, 91; a 12th century Psalter in the Vatican Library, Vat. Gr. No. 1927; the 13th Cent. Græco-Latin Hamilton Psalter at Berlin, Kupferstich Kabinett, No. 119; and later, a series of Russian Psalters, the earliest being a Kiev Slavonic Psalter of 1397, preserved at Petrograd, the latest dating from the 17th cent.; there are in addition fragments of three other Psalters. With these the Bristol Psalter will compare favourably, as only a few pages of the introductory tables are missing, and the miniatures are in fair preservation, some being wonderfully perfect.

Small as is the scale of the marginal vignettes, most of the figures being only about an inch in height, they are vigorous and full of expression, and are executed with directness, certainty, and

³ The red priming is not singular to this MS. It occurs in *Brit. Mus. Add. 35030* and *19352* (the Theodore Psalter), and a magenta priming in the Paris Psalter *Bib. Nat. 139*. See *Illuminated Manuscripts*, by J. A. Herbert, p. 47 and note.

⁴ J. A. Herbert, *op. cit.* p. 55.

⁵ These do not occur at the end of every cathisma. The division is marked in a few instances by the use of a more elaborate and larger capital, and in several there is no indication, in the ornament, of any break, but in every case the number of the cathisma is inserted in the text, as well as the *Gloria* whenever it was required.

⁶ J. J. Tikkanen, *Die Psalterillustration im Mittelalter*.

⁷ J. J. Tikkanen, *op. cit.*, p. 9.

⁸ J. J. Tikkanen, *Op. cit.*, p. 50.

⁹ J. J. Tikkanen, *Op. cit.*, pp. 11-14.

delicacy of touch. There is a breadth of treatment in the draperies far removed from the over reiterated lines, and stiff folds associated with later Byzantine Art; the figures also are free from the attenuation characteristic of the later period, and its cold formal severity is totally lacking. There is spontaneity, and dramatic feeling, and at the same time great dignity in the pose and bearing of many of the figures, particularly in those of Christ, and of the Blessed Virgin.

The iconographic scheme is a simple one, being scriptural in origin, and uninfluenced either by hagiology, or the teaching of the Physiologus. Almost all the subjects depicted can be divided into one of three classes:—(1) Scenes from the life of Christ; (2) Incidents from Old Testament history, and the pictorial rendering of the exact words of the text; (3) Incidents in the life of David. The events from the life of Christ are not inserted in chronological order; they often occur according to the use of the passage illustrated in the particular services for special days in the Eastern Liturgy. For example, the Entombment of Christ [PLATE II, A] is connected with Ps. LXXXVII, 6, "Thou hast laid me in the lowest pit, a place of darkness and in the deep", this being used during the services of the evening of Good Friday;¹⁰ and the Communion of the Apostles [PLATE II, C], which in Byzantine Art represents the Institution of the Eucharist, is associated with Ps. XXXIII, 8, which was sung during the distribution of the Communion.¹¹ This does not secure to the subjects a uniformity of position in all the Psalters of the "Monkish theological" group. The ideas were associated differently by different minds. Thus, the Communion of the Apostles, which in Pantokratoros 61 and the Græco-Latin Hamilton Psalter illustrates, "Oh, taste and see how gracious the Lord is", Ps. XXXIII, 8, the same verse as in the Bristol Manuscript,¹² is placed in the Chludoff and other Manuscripts of the group, at Psalm CIX, 4, "Thou art a priest for ever after the order of Melchisedech", and on the other hand, in the Chludoff and Barbarini Manuscripts the verse, "Oh taste and see", Ps. XXXIII, 8, has as its illustration the feeding of the multitude in the wilderness.¹³ In the Bristol Psalter the miniature of the Annunciation, Psalm XLIV, 11, represents the Blessed Virgin seated outside her house, spinning the scarlet thread for the Veil of the Temple, and great attention is paid to the detail of spinning, derived from the Apochry-

phal "Protevangelium of James". The Virgin is depicted making the spindle whorl revolve with her right hand whilst spinning the thread with her left, and a large ball of scarlet thread is in a basket on the ground at her side. She is turning to look at the Angel who approaches, whilst David points to the fulfilment of his prophecy, the explanatory note, "God the Father speaks", written above him, showing that he is represented as the Prophet inspired by God. He is similarly depicted in several other miniatures of this codex, as well as in other manuscripts of the "Monkish theological" group.¹⁴

All that remains of the Nativity is the Christ Child, lying at the mouth of a cave in a hillside, in a sarcophagus-like trough over the edge of which the heads of an ox and an ass are seen, whilst above is the star. The earlier pages of the codex have their outer margins more severely cut down than those farther on in the book, and here the Blessed Virgin at the outer end of the trough has apparently been cut away, leaving only a part of a hand beneath the nimbus of the infant Christ, and a patch of gold in the background, a segment of her nimbus. Beneath are some figures,¹⁵ now too obliterated to identify, whilst at the foot of the page are the shepherds pointing to the star, their flocks beside them.

The visit of the Magi [PLATE II, B] is associated with Ps. LXXI, 11. "All kings shall bow down before Him", and in this resembles most of the later manuscripts of the series, the Psalm was used in the course of the special Christmas services.¹⁶ The Blessed Virgin, a dignified figure, is seated beneath a draped arch with the old-looking and fully clothed Christ Child of Byzantine tradition on her lap. The Kings, who approach in awkward and distinctive attitudes,¹⁷ wear crowns instead of the Phrygian caps of early representations, and have their cloaks flying in the wing-like fashion, which throughout this manuscript, as elsewhere in the art of the period, indicates haste.

The miniature of the Baptism, with its two attendant angels, conforms to the usual Byzantine type, but the water has the appearance of being heaped up about the figure of Christ, and is not enclosed between perpendicular banks, as is the case in some of the Psalters of the series.¹⁸

¹⁴ In Theodore Psalter; also in Chludoff, Hamilton, and 1397 Russian Psalter (J. J. Tikkanen, *Op. cit.*), and in the Barbarini (Ch. Diehl *Manuel d'Art Byzantin*, fig. 279).

¹⁵ This may have been the washing of the infant Christ, a subject nearly always depicted from earliest times in Byzantine Nativities. See O. M. Dalton, *Byzantine Art and Archaeology*, p. 654.

¹⁶ J. J. Tikkanen, *Op. cit.*, p. 50.

¹⁷ The attitudes of the Kings and the detail of their crowns are identical with those in the same subject in the 10th or 11th century Menologium of Basil II., Cod. Vat. Gr. 1613, figured in *Geschichte der Christlichen Kunst*, F. X. Kraus, Vol. I., p. 575.

¹⁸ As in Chludoff, fol. 72, figured J. J. Tikkanen, *Op. cit.*, fig. 64.

¹⁰ J. J. Tikkanen, *Op. cit.*, p. 60.

¹¹ J. J. Tikkanen, *Op. cit.*, p. 54.

¹² In this connection it is interesting to note the close similarity between the composition of the Pantokratoros, and the Bristol Communion of the Apostles. J. J. Tikkanen, *Op. cit.*, p. 54, fig. 68.

¹³ J. J. Tikkanen, *Op. cit.*, p. 52.

S. John Baptist is on a rather higher level than the Christ, and is represented in the act of stepping upwards.

The Transfiguration, as in most Psalters from Chludoff onwards, illustrates Psalm LXXXVII, 13, "Tabor and Hermon shall rejoice in thy name". In it the Apostles are represented with a nimbus, evidently to indicate the distinction conferred upon SS. Peter, James and John, in being allowed to be witnesses of the event. Throughout the codex, the Apostles are generally unnimbed, the only other example with a nimbus being the single figure of S. Peter rebuked, which is connected with Psalm XXXVIII, 12.

A miniature of the Last Supper has Christ beneath a baldachino reclining at a semi-circular table with the Apostles, one of whom is dipping his hand in the dish. This is associated with Psalm XL, 9, "Yea, even mine own familiar friend whom I trusted, who did also eat of my bread, hath laid great wait for me", this being the verse with which it is connected in most of the "Monkish theological" Psalters.

There are two representations of the Crucifixion, the first, as in Chludoff, Barbarini,¹⁹ and Theodore; to Ps. XXI, 17, used in the Eastern Church in the Vespers of Good Friday. Christ is depicted upon the Cross, in a long kilt-like loin cloth,²⁰ whilst below, two people are casting lots for a blue and a purple garment. A soldier on a ladder is attending to a nail in Christ's left hand with a large pair of pincers, whilst another, now almost cut away, is engaged with the nail in His right foot. In the second miniature of the same subject, illustrating Psalm LXVIII, 22, "They gave me gall to eat, and when I was thirsty they gave me vinegar to drink", Christ wears the long sleeveless purple colobium, in which He is generally portrayed in Byzantine Crucifixions. A soldier on each side offers Him a sponge.

The representation of *The Harrowing of Hell* [PLATE II, D] is connected with Ps. LXVII, 1, "Let God arise, and let His enemies be scattered", as it is also in all the other Psalters of the group. This selection was made because the Psalm was the only one used by the Eastern Church in the Special Offices for Easter Day,²¹ which rendered it very fitting for the subject, which was always understood as the Resurrection (Anastasis). Christ in a blue mandorla, holding a large patriarchal cross, and standing upon the prostrate figure of Hades, leads the

aged Adam forth from a quadrangular pit, Eve and two other souls are represented at Adam's side, all four being fully clothed, and three devils, "enemies", scattered before Christ are also depicted, though now much erased. The representation differs from the Chludoff (fol. 63), the Theodore (fol. 82b), the Hamilton (fol. 131, 145), and also from the Paris fragment (Bib. Nat. 20, fol. 19), as in these Christ does not bear the cross, neither are any devils included.²² At Psalm IX, 33, "Arise O Lord God, lift up Thine hand", there is a miniature of the Resurrection of Christ [PLATE II, G] in which He steps forth from an upright tomb, behind which David stands.²³

The difference in treatment of the two miniatures of the Ascended Christ is a good example of the dramatic discrimination of the artist. In both the chief component parts are identical, the first representing the *Coming of Christ in Glory*, Psalm XVII, 10-13, "He rode upon the cherubins and did fly", in which the idea of the Second Coming to judge the earth is conveyed by the "hailstones and coals of fire" which fall beneath Him; the second the Ascension [PLATE I, B], Psalm XLVI, 5, "God is gone up with a merry noise". The solemnity of the Christ in the first subject is accentuated by the reserve in the treatment of the angels, who seem oppressed by the gravity of the scene of which they form part, whereas in the second the Christ, though still solemn and dignified, is less ponderous in expression and pose, whilst, in accordance with the verse with which it is associated, the angels swirl upwards with a sense of joyous motion. There is an amplification to the Ascension in a miniature on the same page, below it, in which the "Mother of God", in the attitude of an orans, stands between two groups of the Apostles²⁴ [PLATE I, B]. This refers to the verse, "The princes of the people are joined unto the people of the God of Abraham, for God which is very high exalted doth defend the earth as it were with a shield", Ps. XLVI, 9, the connection implying a recognition of the intercessory power of the Blessed Virgin in the theology of the time. That the two miniatures are interdependent is shown by the way in which one individual in each of the two groups is gazing upwards at the Ascended Christ. The Blessed Virgin is here larger than the figures about her, and elsewhere in the codex representations of divine persons are on a slightly exaggerated scale.

¹⁹ J. J. Tikkanen, *Op. cit.*, p. 57.

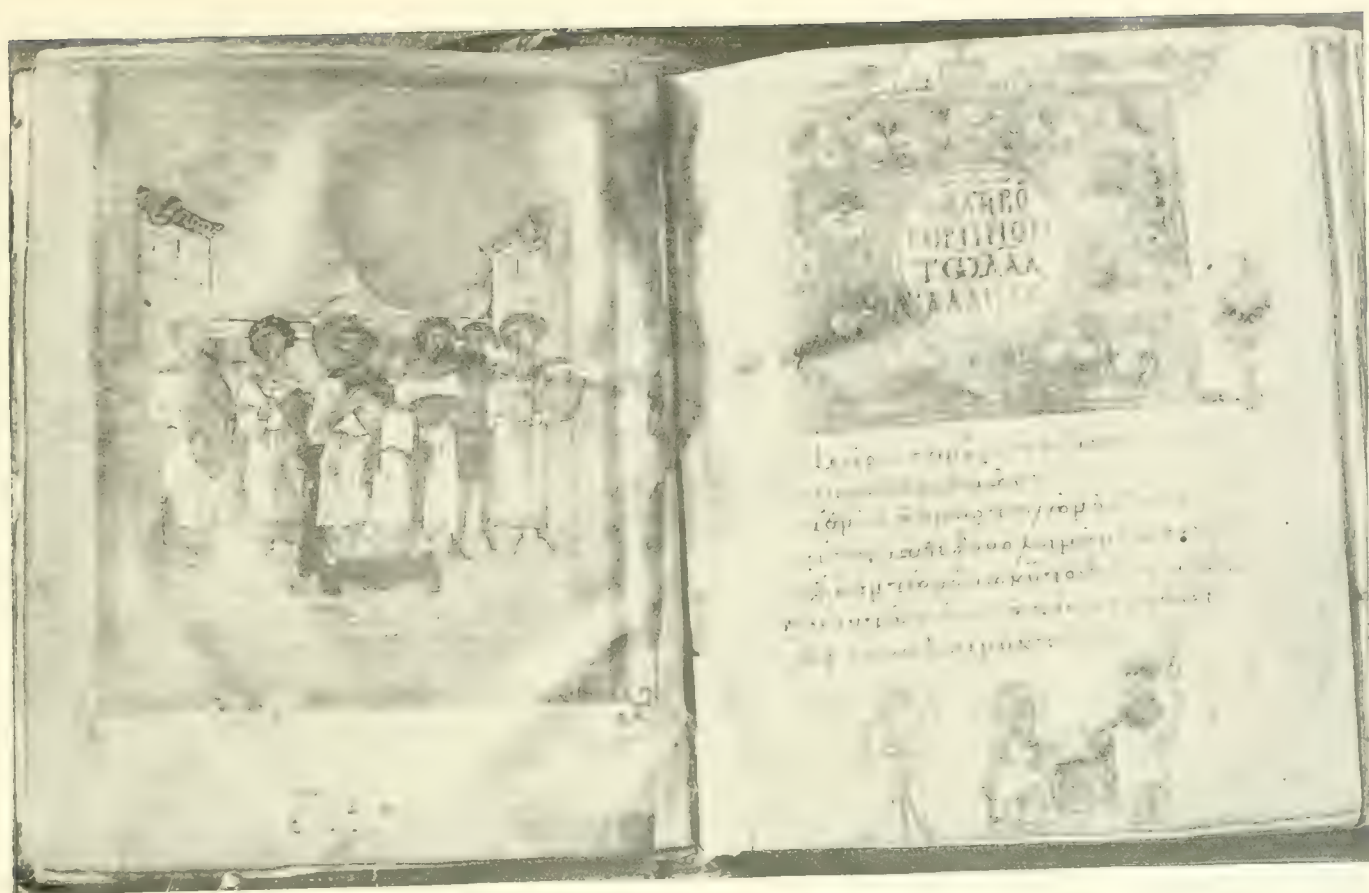
²⁰ In a similar miniature to the same verse in the Theodore Psalter (Brit. Mus. Add. 19352) Christ wears the colobium; the artist of the Bristol Psalter was more logical, and realising that Christ must have been divested of His garments before the lots were cast, sacrificed the Byzantine convention to realism, as was also done in some of the other Psalters.

²¹ J. J. Tikkanen, *Op. cit.*, pp. 60, 61.

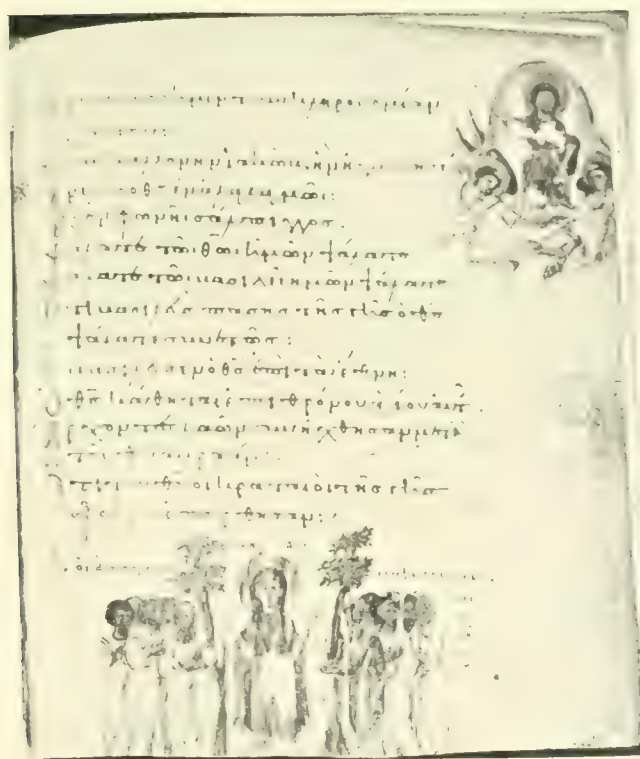
²² J. J. Tikkanen, *Op. cit.*, compare figures 75, 76, 77.

²³ A similar illustration occurs in Chludoff, Pantocratorus 61, Theodore, and Barbarini Psalters, but they are not always attached to the same verse, but occur also with Ps. VI, 6, and Ps. XXIX, 5. J. J. Tikkanen, *Op. cit.*, p. 62.

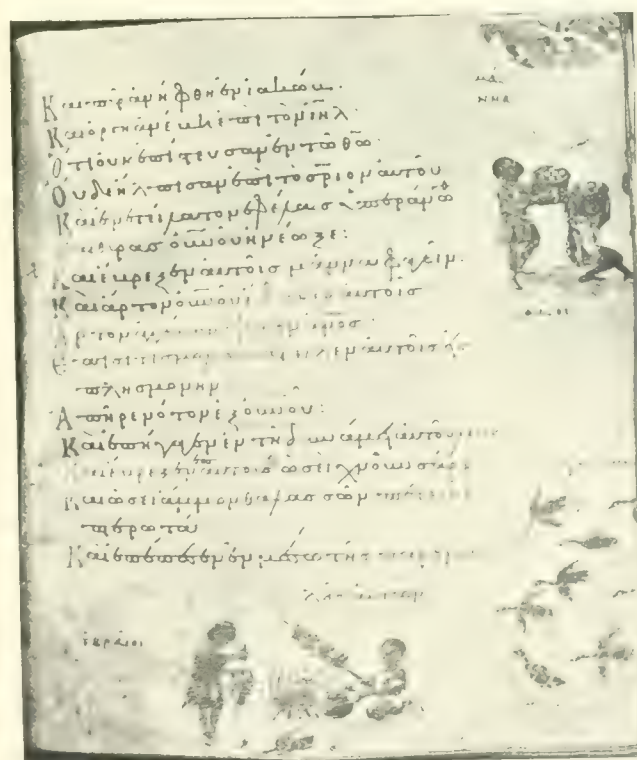
²⁴ The same association of subject occurs as early as the 6th Century in the Kabula Gospel of Florence, *vide* Ch. Diehl, *Manuel d'Art Byzantin*, fig. 119, p. 235.



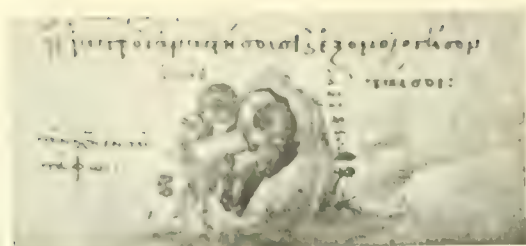
A Frontispiece, etc.



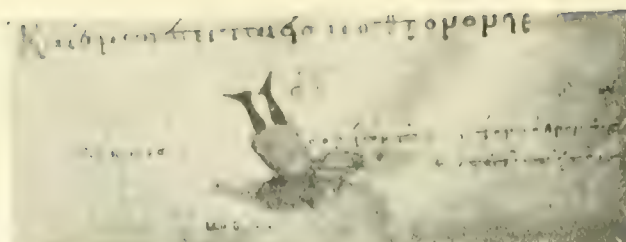
B The Ascension



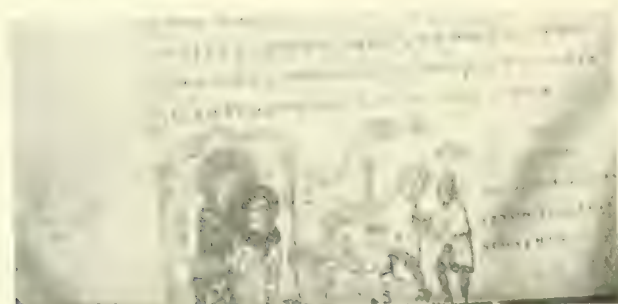
C "He sent flesh into their tent"



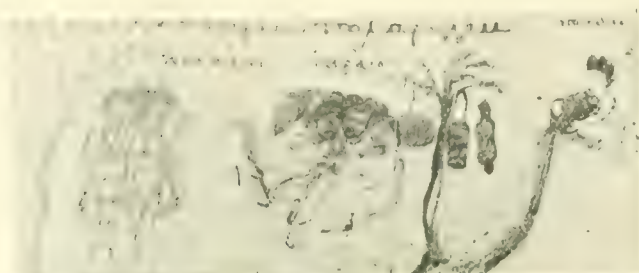
A The Exhumation



E "Dugged a pit"



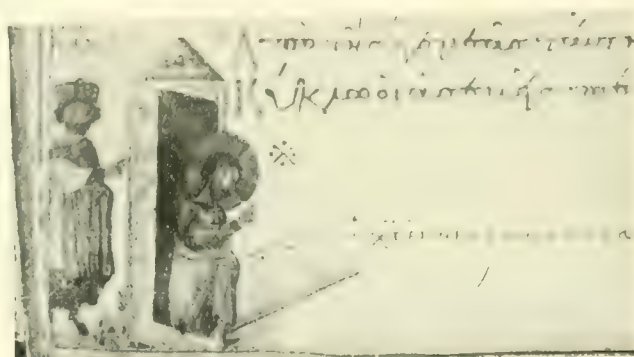
B Adoration of the Magi



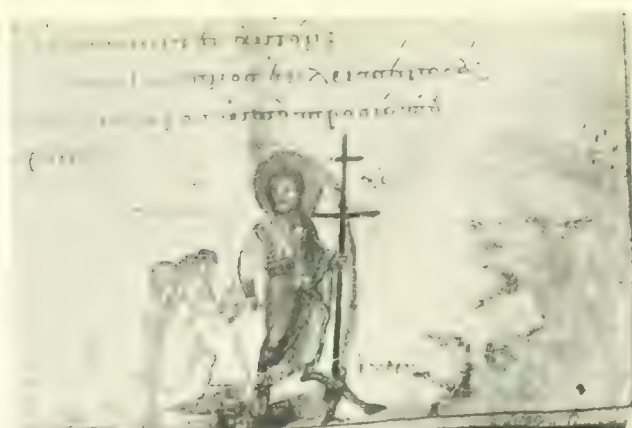
F The Waters of Babylon



C Communion of Apostles



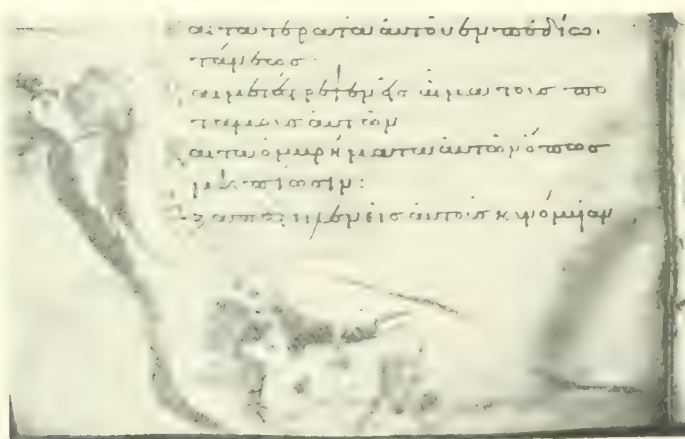
G The Resurrection



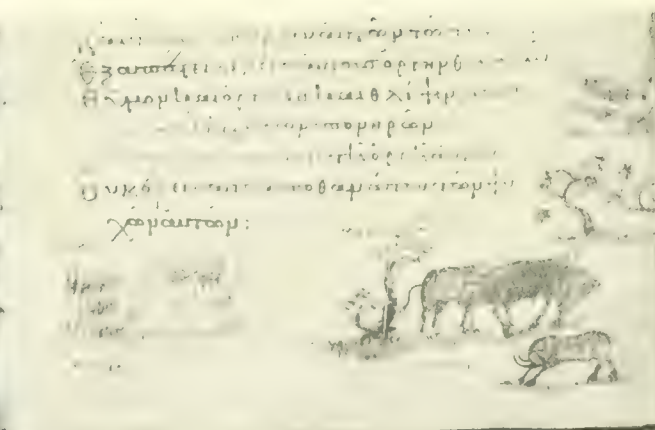
D Harrowing of Hell



H Daniel's Vision



I The Plagues



Turning to the Old Testament incidents, "Joseph who was sold to be a bondservant", Psalm CIV, 17, though a badly damaged miniature, is still very dramatic. Joseph, in a dalmatica enriched with circular ornaments, stands between two groups, his purchasers and his brethren. Of the first only sufficient is left to show that the price was being weighed out, but the group of brethren is full of expression. One (Judah?) has evidently been selected as spokesman, and the others huddled together behind him seem to be edging him on, and encouraging him; that encouragement is needed is shown by their leader's quaking knees; the brethren behind him have the air and expression of people who have embarked on a very questionable piece of business, and knowing it, wish to efface themselves as much as possible. Joseph looks at them over his shoulder with an expression of reproach and disgust. On the next page Joseph, deprived of his beautiful coat, is represented in charge of a soldier, when "The King sent and delivered him", Ps. CIV, 20. The selling of Joseph was accepted as a type of the Betrayal of Christ.

Moses typifies Christ, the Red Sea the Water of Baptism, and it was with this significance that the Israelites being led through the Red Sea is depicted, Ps. LXXVII, 14, 15.²⁵ As the Egyptians were overcome at the Red Sea, so the Devil is overcome by Baptism. In this miniature Moses is represented leading a group of Israelites along a path, strewn with stranded fish, which cuts through the sea, behind him is an object badly flaked which appears to be a half figure with hands helplessly stretched out. On its head is a golden asped crown²⁶ reminiscent of the Egyptian uræus crown, with red issuing from the mouths of the asps, and below them, two other snakes. The marginal note is Thallassa, but the devilish or Hades-like personification, with the Egyptian crown of sovereignty, seems to accord more nearly with a personification of Egypt, having a bearing upon the theological interpretation of the scene. In the same way a curious miniature of Egyptians drowned in the Red Sea, the sea being a blue rectangular tank, enclosed by a thick brown line²⁷—land—would indicate the discomfiture of the Devil. A picture of Moses striking the Rock, associated with Psalm LXXX, 17, "With honey out of a stony rock should I have satisfied thee", bears

a similar interpretation, the rock being Christ, from whose pierced side the water of Baptism, and the blood of the Eucharist flows. This Psalm was used in the Eastern Church on the Festival of the Baptism of Christ. In many places in the Eastern Liturgy, the staff of Moses was regarded as a type of the cross of Christ.²⁸ Psalm LXVII, 16, "This is God's hill in which it pleaseth Him to dwell, yea the Lord will abide in it for ever", calls forth a representation of Daniel's Vision [PLATE II, H]. Daniel, a young man, is lying upon a bed looking up at a star near the top of a precipitous crag, from the side of which a large rock is falling. King David stands behind Daniel, pointing to the star. The allegory in this is clearly indicated by the inscription added to it, "The mountain is the Virgin, and the rock Christ". In the Chludoff miniature of the same subject the head and shoulders of Our Lady is depicted on the mountain side in place of the star.²⁹ The verse, "He shall come down like rain into a fleece of wool", Psalm LXXI, 6, was considered to refer to Gideon's fleece and to be a type of the Immaculate Conception, and is here illustrated by the hand of God stretched from the semi-sphere of Heaven, and the Dove descending upon a medallion of the Blessed Virgin which rests upon the earth, whilst David stands pointing upwards. A similar miniature occurs in the same connection in Pantokratoros 61, whilst in the other manuscripts, except Chludoff, which has nothing, the passage is associated with the Annunciation,³⁰ in the liturgy of which Festival it occurs³¹, Psalm LXXVII, 25, "He rained down manna also upon them for to eat, and gave them food from heaven" is depicted quite literally [PLATE II, c], but it also typifies the Eucharistic Bread. From a blue semi-sphere, God the Father in a rayed nimbus looks forth upon two Israelites with baskets full of manna. This is the only representation of the First Person of the Trinity in the codex, elsewhere the symbol of the Hand of God is used. A similar interpretation probably belonged to the miniature on the same page, which illustrates in a realistic and spirited way, "He rained flesh upon them and feathered fowls like as the sand of the sea, so they did eat and were well filled," v. 28-30 [PLATE II, c]. A flock of birds in various attitudes of alighting, full of life and expression,³² are arriving near two men, one of whom is engaged in killing a bird, whilst the other is roasting four on a spit over a fire.

²⁵ J. J. Tikkanen, *Op. cit.*, p. 2.

²⁶ The asped crown seems to have been depicted on the top of a building to symbolise Egypt in a very much destroyed miniature of Jacob going down into Egypt. It is not very clear, but heads of asps are there.

²⁷ The Theodore Psalter has a miniature, representing the earth as a rectangle, with the personified winds blowing at the corners. Mr. Dalton points out that such illustrations had their origin in the 9th century in the Geographical Miniatures of *Cosmas Indicopleustes*, *Op. cit.*, p. 459.

²⁸ J. J. Tikkanen, *Op. cit.*, p. 45.

²⁹ J. J. Tikkanen, *Op. cit.*, p. 44.

³⁰ *Histoire de l'Art*, Ed. André Michel, *L'Art Byzantin*, par Gabriel Millet. Tome 1, Partie. 1, p. 227.

³¹ J. J. Tikkanen, *Op. cit.*, p. 49.

³² One is instinctively reminded of Japanese Art by the perception, delicacy and directness with which this flock of birds is executed.

A naturalistic representation is connected with Psalm LXXIII, 15, "Thou smotest the heads of Leviathan in pieces (the dragons in the waters)". A large snake, its head a bright red patch, lies in a stream which pours from a rocky hillside, "Thou broughtest out fountains and waters out of the hard rocks". Two birds are pecking at the snake, "Thou gavest him to be meat for the people in the wilderness", and a formal star above, is the "light and the sun which Thou hast prepared". Accurately illustrative as this is, it nevertheless was intended to convey a reference to Christian Doctrine, for to a similar miniature in the Chludoff manuscript a note is added to the effect that as Pharaoh was broken at the Red Sea, so the might of the Devil was overcome by Baptism.³³ Another picture following the words of the text with exactitude, yet accepted as a reference to Baptism³⁴ illustrates Psalm LXXVI, 16, "The waters saw thee and were afraid"; two river gods pour forth two streams, which flow downwards in the direction of a figure of Christ, but suddenly turn at a sharp angle to flow away from Him. Similarly the drinking stag, Psalm XLI, 1, and the closed door, Psalm XXIII, 7, though called forth by the exact words of the text, had their theological as well as their illustrative value.

A miniature full of dramatic expression is associated with Psalm CXXXVI, 1-4, "By the waters of Babylon we sat down and wept" [PLATE II, F]. A river god pours forth a stream by which trees and plants are growing. On one of the trees hang musical instruments, whilst seated on a hillock beneath is a group of sorrowing Jews, in attitudes of grief, most of them with their hands to their chins. Opposite these are three men in contrasting costume of breeches, cloaks and curious rectangular turbans,³⁵ one of whom with hand outstretched is evidently requesting that a "Song of Sion" should be sung, whilst the Jew nearest him has a hand raised in a deprecatory attitude as if to say "How can we sing the Lord's song in a strange land?"

A subject repeatedly represented in some of the "Monkish-theological" Psalters³⁶ occurs once only in this codex, connected with Psalm XV, 1, "Preserve me O God: for in thee have I put my trust". David, in an attitude of prayer, is depicted before an icon of Christ, which is suspended from the fine initial letter

which begins the Psalm. Four saints associated with the verse, "All my delight is upon the saints that are in the earth", Psalm XV, 3, have something of the hieratic quality of the art of the Ravenna mosaics, as has also a beautiful figure of the Madonna as Orans in the Canticles. The saints all hold crosses, but these are of varying colour, one being red, two black, and one white.³⁷

Among the more interesting of what may be termed the lighter illustrations is that of the man who has "dugged up a pit and is fallen himself into the destruction that he made for other" [PLATE II, E], Ps. VII, 16, which has quite a suggestion of humour in it; and the church which illustrates the "habitation of Thy house", Psalm XXV, 8, in front of which is a row of trees and plants, with a reference mark distinct from that of the church, to the words, "And all Thy wondrous works" (v. 7), which shows an appreciation of natural beauty. That the artist was an observer of nature is shown by the quality of his animals; the cattle, discomforted by hailstones, which illustrate the Plagues in Psalm LXXVII, 49 [PLATE II, J], are a perfectly delightful group, quite convincing in their feeling of discontent. Their grouping is not original, it occurs in Pantokratoros 61, which, except for an additional animal, is almost identical,³⁸ but, instead of being blunted by repetition, the characterization in the Bristol codex is intensified. The horses of David and Absalom and their soldiers are forceful studies instinct with life and action, the rearing horse in particular, notwithstanding the impossible pose of its rider, being quite remarkable. Very different is the careless presentment of some of the inanimate objects, such as the "horrible pit" and "miry clay", or the "open sepulchre", an open sarcophagus of doubtful perspective, which are included in the pictorial programme.

A good example of the faithfully illustrative method followed throughout the codex is afforded by the difference in the representation of the Day; in the miniature of *Moses between the Night and the Day* [PLATE I, A], in which she is the woman Eos; and the Dawn, the boy Orthros, in a miniature in the Canticles, with Isaiah as the central figure. Moses is associated with Psalm I, 2, "In His law will He exercise himself day and night", whereas the verse connected with Isaiah, "With my soul have I desired Thee in the night, yea with my spirit within me will I seek Thee early", implies the early dawn.

(To be continued).

³⁷ In the Coptic Church the Confessors were called "the Cross-bearers". *The Daily Office and Theotokia of the Coptic Church*, Rev. De Lacy O'Leary, B.D.

³⁸ Ch. Diehl, *Op. cit.*, fig. 278, p. 573.

³³ J. J. Tikkanen, *Op. cit.*, p. 51.

³⁴ J. J. Tikkanen, *Op. cit.*, p. 51. This illustration occurs in most of the Psalters of the "Monkish-theological" group.

³⁵ It is interesting to note that the dress of the Babylonians is identical with that of Daniel in the lions' den in the Menologium of Basil II., figured by O. M. Dalton. *Op. cit.*, p. 479.

³⁶ In the Theodore Psalter of the British Museum and others.



The Nativity, Florentine School, c. 1450. Panel 8½" by 25¼" (Sir Henry Howarth)

PICTURES AT THE BURLINGTON FINE ARTS CLUB

BY ROGER FRY

THE miscellaneous exhibition arranged for this winter at the Burlington Fine Arts Club has, as usual, brought together several notable works which deserve annotation and record before they return to the comparative inaccessibility of private collections.

Plate I reproduces a predella panel of *The Nativity* lent by Sir Henry Howorth. It is true that this is not by a great master. The artist who executed it shows a rather helpless naiveté in his construction and in the rendering of movement. But precisely by reason of these failings he brings into relief the extraordinarily high æsthetic level of the Florentine tradition in the middle of the 15th century. For this minor artist of the school of Pesellino, in no way discouraged by his incapacities, goes straight for the essentials of design. At almost any other period such an artist as the author of this predella would have laboured after a verisimilitude which did not come to him naturally, would have underlined and elaborated details which he might hope would bring conviction, and would have lost in this effort the essentials of design. But in Florence such an artist had the courage to leave representation to take its chances and to concentrate on the purely æsthetic relations, to balance his masses with an astonishing instinct for their relative weight and position, and to find for each tone and colour its due emphasis. The result is æsthetically far more satisfying than many celebrated and accomplished performances.

By far the most interesting and sensational event of this exhibition is the appearance of Prince Paul of Serbia's great panel by Piero di Cosimo [PLATE II] representing a forest fire. It cannot be said exactly that it throws a new light on the strangest and most curious personality of Florentine art, since it is so entirely characteristic. But perhaps in no picture are his peculiarities both of invention and vision more deeply underlined. Fifteenth century Florence afforded one of those rare moments of civilization when the pressure of the herd upon the individual was less overwhelming than usual—when individual idiosyncracies, even individual caprice, were fairly respected. It was a time when even fashion in dress scarcely ventured to dictate to individual taste. But even in 15th century Florence there was only one Piero di Cosimo, only one personality of such extravagant and *farouche* individualism, and only one artist who was capable of such a strange phantasy as this. Even to his contemporaries who admired and

encouraged the peculiar bent of his mind, Piero must have seemed a little odd, and to the next generation, which felt no longer the first fine frenzy of the early Renaissance, he already seemed a little reprehensible; so that the sage and worldly-wise Vasari, though he confesses to a peculiar fondness for his work, began his biography in the first edition with a little homily on the folly, almost the wickedness, of such reckless individualism. "If one were to contemplate," he begins, "the dangers which beset artists and the distress which they endure in life, one would perhaps keep far from art, especially if one considered that if art does well by the most perfect geniuses it renders others so distraught and deformed that they fly the society of men and seek only solitude . . . so that their fantastic way of life leads them to a miserable end, as one may clearly see in all the actions of Piero di Cosimo".

It is true that Vasari cut this out of the second edition, but a feeling of commiseration and a little contempt runs through the whole of the life of Piero. No doubt there were those who explained Piero's conduct on the ground that he was a harmless lunatic. It seems to me more probable that he was something of a "crank". He rebelled against civilisation, he wanted to lead the simple life, and he succeeded to a great extent by never having his studio swept nor his garden weeded, by cooking nothing but eggs, and those fifty at a time. He had clearly begun, what we think of as a modern invention, the worship of wild nature. "He would often go to observe animals or plants or whatever things nature makes by accident or caprice, and of these things he had such content and satisfaction that he was beside himself, and he returned to them so often in his discourse that even though he may have enjoyed it himself it became a bore to others."

Wild animals and wild plants were his passion, and as a result his sympathies turned also to wild men. Classical mythology opened to his mind a vista into ages when men might be supposed to have lived untrammelled and undisturbed by the conventions of civilization. It was upon such ideas that his solitary brooding mind dwelt until the strangest visions became luminous and distinct to his inner sense, already well stored with memories derived from his own curious observations of such aspects of nature as he could approach.

The two main contacts other than æsthetic which were likely to affect an artist's mind in Piero's circle were the new world opened by a knowledge of the classics and the dawns of

the scientific idea of nature. We have seen that classical mythology had supplied Piero with a rich material for his speculative invention. How far was he also inspired by scientific curiosity? Here where a few more words from Vasari would be welcome, he only whets our curiosity in order to tantalize it. What, one wonders, were Piero's relations to his older contemporary Leonardo da Vinci? Vasari tells us that he was fascinated by Leonardo's new manner of painting and tried, though but unsuccessfully, to imitate it. The traces of this influence are faint and only to be seen in one or two of Piero's surviving works, but what one would like to know far more is whether Piero had any idea of Leonardo's scientific speculations, what were the mutual reactions of two such adventurous and original natures. Piero clearly had, like Leonardo, an idea of the infinite possibilities of observation. Apart from the passage from Vasari cited above, Prince Paul's picture shows us what a wealth of minute observation of natural forms Piero had amassed, and in other pictures we find daring new experiments in the treatment of light and shade. But as compared with Leonardo's, Piero's was a naive, almost childish nature. Whereas Leonardo's profound scientific intuition led him to question what is obvious and familiar in order to discover universal laws, Piero's curiosity was mainly for what was strange and abnormal. His was indeed a more capricious, undirected curiosity than the scientific curiosity of Leonardo. It was a simpler, more primitive impulse that led Piero to study distorted tree trunks, twisted rocks, and exotic plants. He had a taste for the "curio" in nature.

I have attempted thus to map out Piero's mental geography as giving some kind of clue to the picture with which we are concerned. Three other pictures must be studied alongside of it, namely, the two panels in the Metropolitan Museum of New York reproduced in the *BURLINGTON MAGAZINE* for February, 1907, and the *Battle of the Centaurs and Lapiths* belonging to Messrs. Ricketts & Shannon. One of the New York pictures is of the same subject as Prince Paul's picture, *A Forest Fire*; the other, if it were a modern picture, would certainly be called "Neolithic men returning in canoes from a hunting expedition." The mere fact that such a title would appear natural shows how far Piero's invention had taken him out of the tracks of contemporary imagery, and how deeply he had pondered his favourite theme of the human animal. So deeply indeed that he could build almost as coherent a picture of primitive man as we can with the help of all the accumulated knowledge of the intervening centuries. Two things in this picture, however, destroy the plausibility of Piero's case, a centaur and a satyr. They show

that either he intended his vision as fantasy or, as I think more probable, having got his vision of primitive states through classical mythology, he had come to believe in centaurs and satyrs as hybrids between animals and men, possible at a period when man was so much more "natural," so nearly akin to his fellow animals. In Prince Paul's picture we see some antelopes and wild boars with human faces. This has led some to suppose that the picture is based on the Circe legend, but this is not borne out by anything else in the picture, and it seems more probable that it is just an invention of Piero's own, on the lines of classical mythology. That Piero went to the classics for his inspiration would be almost certain considering the age in which he lived, but it is clear from Messrs. Ricketts and Shannon's *Battle of the Centaurs and Lapiths* that he knew more than the general outlines of classical myths, for in that case he has followed Ovid's text very closely in every detail. Indeed if I am right in my surmise of Piero's mentality it was to Ovid that he went most for inspiration. When one looks at such pictures as this and the two New York panels, one's first surmise is that Piero might have got his notion of primitive man from Lucretius, but in fact he was of too flighty and whimsical a turn of mind to be satisfied with Lucretius's rationalism. Lucretius, for instance, would have denied him his centaurs and fauns.

Nor, I think, ought we to suppose, as Mr. Mather suggests in his note on the New York panels, that Piero had got some vague idea of our evolutionary theory such as, if we may judge from the drawings for the *Battle of the Anghiari*, may have flickered across Leonardo's prophetic mind. He was not even Lucretian; rather he accepted Ovid's account of the gradual decay of man from pristine simplicity, a theory which would have fitted with Piero's hatred of the sophistications and conventions that human society has imposed upon itself. It is true that so far I have found nothing in Ovid or elsewhere that might have suggested precisely the subjects of any of these three panels. Piero may have got the suggestion of the forest fire from Homer, where the simile occurs frequently, but I suspect these compositions to be rather the outcome of his constant preoccupation with the idea of wild nature and of man as yet entirely at one with it.

The question arises as to what relation these four fantasies bear to one another. The measurements of the panels are as follows:—The two pictures at New York are 28" × 66"; Messrs. Ricketts and Shannon's is 27½" × 102"; Prince Paul's is 28" × 80". The fact that all are approximately of the same height would suggest that they all formed part of a common scheme of decoration of the kind actually described by



Mythological Subject, by Piero di Cosimo. Panel, 28" by 80". (H.H. Prince Paul of Serbia)



.1. *Medea and her Children*. Ercole de' Roberti. Panel, 18 $\frac{1}{4}$ " by 12".
(Sir Herbert Cook)



.3. *Brutus and Portia*. Ercole de' Roberti. Panel, 19" by 12 $\frac{1}{2}$ ".
(Sir Herbert Cook)

Vasari, who says:—"He also executed, round a chamber in the house of Francesco del Pugliese, various stories with little figures; nor is it possible to describe the variety of fantastic things which he delighted to paint in all these stories, what with the buildings, the animals, the costumes, the various instruments and other fancies which came into his head, since the stories were drawn from fables."

In favour of such a view is not only the correspondence of measurement but the general likeness of the colour scheme in all four panels. At no other period did Piero adopt quite the same subfusc general tone of dull olive greens and browns or quite the same exquisite flat lacquer-like quality of paint. All the same, there are differences. If I remember right, Messrs. Ricketts and Shannon's *Battle of the Centaurs and Lapiths* is clearer and fresher, the sky bluer, the browns more pure brown—that is, it has not the dull green-olive-brown tone of Prince Paul's *Forest Fire*. This, I think, agrees more nearly in colour with the New York panels.

Then again the *Battle of Centaurs and Lapiths* is a complete composition, which recounts the whole of the story as given in Ovid, and one would expect companion pieces to contain similar mythological stories treated in the same way, whereas, if I am right, the three other panels are more purely creations of Piero's own whimsical invention. Can we then eliminate the *Battle of the Centaurs and Lapiths*—which moreover differs slightly in dimensions—and suppose that the two New York panels and Prince Paul's formed part of a single scheme of decoration? Again I think it unlikely. There is clearly a unity of idea in the two New York pieces. They both represent the life of primitive man—man before he had discovered the need for dress. But the herdsman in Prince Paul's picture is by no means primitive. He is an agriculturist living in a farm house, already far too sophisticated to share with the centaurs and satyrs, as the men in the other panels do.

Moreover, the composition of the *Forest Fire* in New York is curiously similar in main idea to the composition of Prince Paul's picture. In both, the burning forest makes a dark mass filling the centre of the panels; in both, diagonal vistas lead the eye away to the horizon and sky, to right and left. In both, one or more isolated tree trunks make a salient point more or less in the centre. It is true that the figures are completely different. But these likenesses are such as to lead one to suppose that one of these panels is in the nature of a second version of the theme. Whichever may have been the first version, the general setting of the scene remains similar, but in one case the forest fire is merely a background to a most exciting and melodramatic fight be-

tween primitive man and wild animals; in the other, the fire in the forest determines the action of all the animals and birds that fly from it. It is unlikely that such a repetition would have occurred in a single scheme of decoration, and we must suppose rather that more than one member of the Florentine aristocracy had a taste for decorating his rooms with Piero di Cosimo's caprices.

All the same, I think all these four pictures belong to the same period of Piero's career; they flow from a single source of inspiration. I should put them in the middle of his career, intermediate between Mr. Benson's *Hylas and the Nymphs* and the late *Andromeda* series of the Uffizi, where he develops an entirely new conception of space construction. Those later works show how profoundly original a designer Piero was, anticipating ideas of treating the picture space which were not fully realized till the seventeenth century. In one of those at least—the *Perseus delivering Andromeda*—he has anticipated the free construction of more modern art.

Even in Prince Paul's panel one sees him as an innovator. Unlike the early perspectivists who, for the sake of their theory, made their recessions at right angles to the picture plane, Piero makes his vistas go out diagonally on either side of his central mass. This freedom from the tyranny of the picture plane was rare in his day and for long after. It is the same with his foreshortening of individual objects. The cow in the foreground is seen coming diagonally towards the spectator, and Piero was sharp enough observer to catch, and honest enough to record the oddity and improbability of such an aspect. He makes no attempt to soften down those unfamiliarities of actual appearance which, by departing from the conventionalized aspects of things, tend to be considered "unnatural" and "unlike." The flight of the birds shows again his frankness and his open-mindedness to impressions. One can think of no other artist who had seen so clearly as this the effect of birds falling forwards through the air by their own weight and the momentum of their bodies. The strangeness and unexpectedness of the general aspect of Piero's pictures often makes them seem more primitive than they are. He was really an adventurous innovator, and in some directions fully abreast of the forward movement of his day. As he treated somewhat similar subjects to Botticelli's, it is natural to compare them, and the comparison shows how great a gulf there is between the two, what an immense step forward in the realization of the picture space and the recessions of planes Piero's work marks.

Our next plate shows two small panel pictures

from Sir Herbert Cook's collection, now reunited by a fortunate chance. The so-called *Medea* has long been known to amateurs as one of the masterpieces of Ercole Roberti, but the other has only recently come to light. It represents *Brutus and Portia* [PLATE III, B]. In order to convince her husband that she was worthy to share in the conspiracy, she wounded herself, and is here seen showing the wound to Brutus as a proof of her constancy. The other panel [PLATE III, A] is probably not *Medea* and her children, but Hasdrubal's wife immolating herself and her children in the burning temple of Carthage rather than allow herself to fall into the enemies' hands. It is evident that these panels formed part of a series representing types of noble women which may have formed the scheme of decorations of a small room.

The newly discovered panel is in perfect condition and is a fine example of Ferrarese colour with its predilection for rather sharp harmonies and morbid colours. The subject, however, was not one to inspire the artist to such a fine design as the Hasdrubal's wife. In the drawing of the children's nude forms and in the fine movement of the central figure, Ercole comes perhaps as near as a North Italian artist could to the principles of Tuscan design. One suspects that the influence of Piero della Francesca and perhaps


Pollajuolo had spread to Ferrara, as indeed is apparent from Francesco Cossa's work. In the *Brutus and Portia* panel, however, Ercole has not kept his eye on the main lines of movement and there are evidences of a relapse into that more particularized and detailed vision which came naturally to Northern artists.



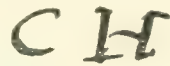
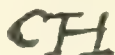
The picture of S. Jerome in meditation reproduced in Plate IV figures in the catalogue merely as "Venetian school." It is a most attractive picture finely composed and with an admirable sense of the *mise en page* of the figure. It is unusual to find so modern a treatment of landscape at this period—a landscape treated so essentially as a "view" over a wide expanse of valley, lake and mountain.

The dominating influence of Titian is clearly evident here, but the picture does not seem to me purely Venetian in the strict sense of the word, but rather to come from one of the dependent schools of the mainland. The colour is not quite so rich as in pure Venetian painting: it has, to my eye, something of that more suffused tonality, and the muted harmonies of the Brescian school. Among the artists of that school Savoldo was particularly devoted to this kind of "poesy," and it seems to me to be in all probability by his hand, and by no means the least successful of his works.

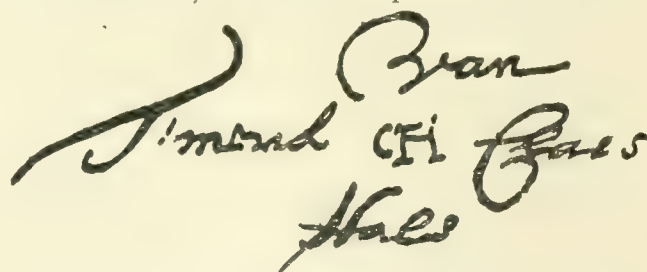
CLAES HALS

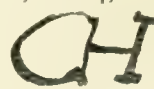
I—BY A. BREDIUS

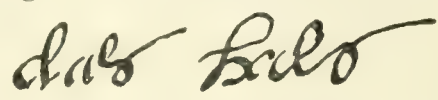
 S Dr. Hofstede de Groot, in the last number of this magazine, seems more or less to doubt my attribution of a *Girl Reading* in the Mauritshuis to Claes Hals, I should like to explain why I believe that attribution to be absolutely correct.

I bought the picture, signed  in London, and attributed it immediately to Claes Hals, having once seen in the Peltzer collection at Cologne two small heads in the Hals manner, signed in the same way. Another reason for my attribution was that this charming picture reminded me of the work of Jan Hals, his elder brother. In the Notaries-archive at Haarlem I discovered a great many documents regarding him and bearing his signature, which, with a few exceptions, was  or  Even a document written on December 1st, 1664 (Notary de Keyser) in which Claes Hals, painter, declares himself to be 34 years of age, "ofte daer omtrent" ("or about that age") is signed  and to this monogram the Notary has added:

"Tmerck van Claes Hals" ("the mark of Claes Hals"). Since the painter was accus-



tomed to put this mark even beneath a notary document, is there anything peculiar about his having signed some of his pictures in the same way? On October 21st, 1664, Claes Hals, painter, again signing  declares himself to be about 35 years of age. On January 3rd, 1682, he signs an account of the Gilde of St. Luke:

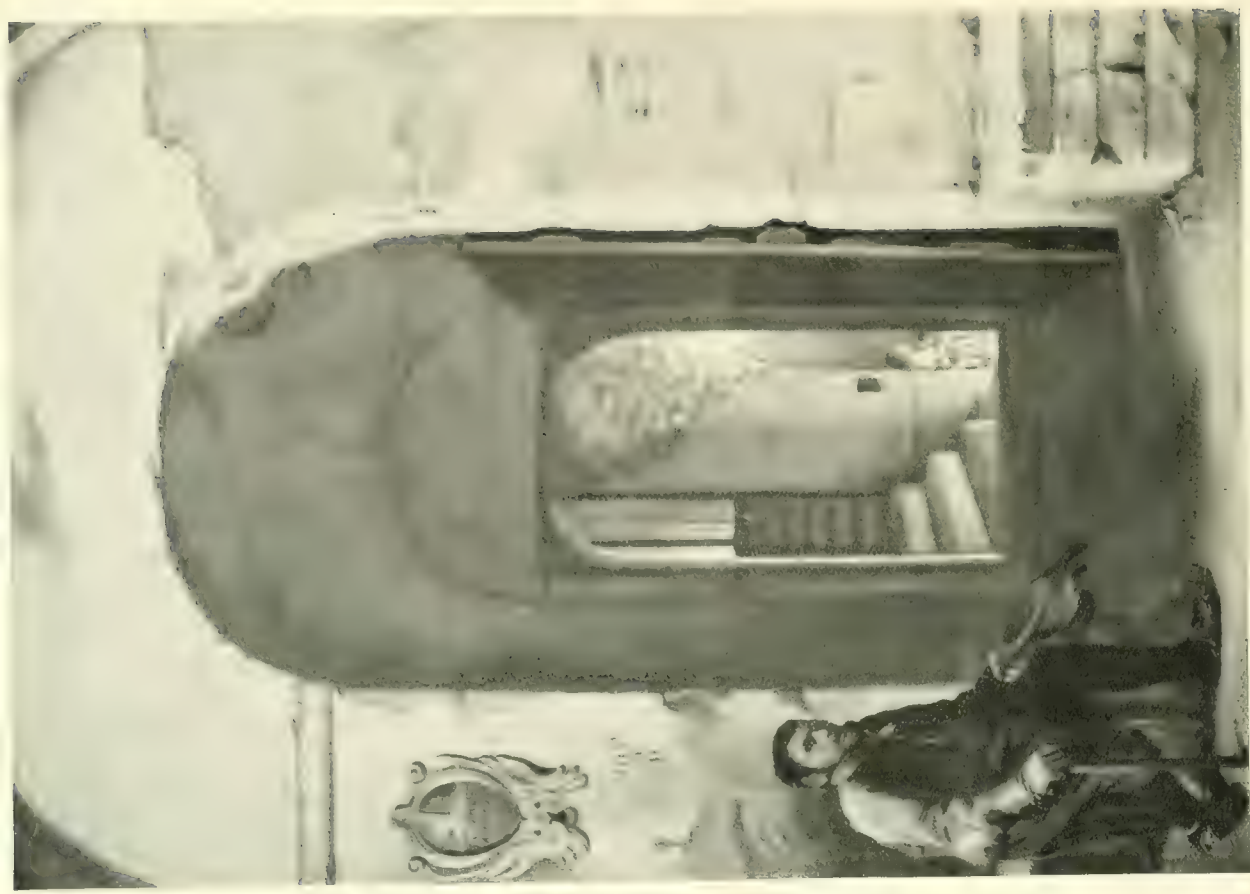
 He lived in the humblest surroundings, his wife having been the widow of a servant of a "baillieul of Kennemerland". On September



S. Jerome in a Landscape. Venetian School, c. 1530. 37" by 44" (Mr. Douglas W. Freshfield)



.1 *The Huckster*, by Claes Hals. 20 $\frac{3}{4}$ " \times 15 $\frac{3}{4}$ ". (Mr. E. Dolton)



B *A Roman Beggar*, by J. C. Van Hasselt (Messrs. Durlacher.)

22nd, 1667, he was very ill, and made a Testament in which he leaves something to his mother, Lysbeth Reyniers. Should she die before him, his brother, the painter, Frans Hals the younger, was to be given a certain suit of clothes referred to as being of medium quality, as well as a mantle. (Not. Geraers). All that time he and his wife, Jenneken Hendricxdr Van der Horst, lived in the street called Turfsteegh.

Finally, I do not understand why Dr. Hofstede de Groot states that genre painters were rarer than landscape painters at Haarlem. Have not Dirck Hals, Jan Hals, Reynier Hals, Jan Miense Molenaer, J. Leyster, Ostade, Dusart and many others painted excellent genre pictures?

But Dr. de Groot has omitted to mention something else, viz., that there exists an 18th century drawing which is a careful copy of the *View of the Groote Houtstraat* reproduced in the February BURLINGTON MAGAZINE. An inscription by the artist mentions that it has been copied from a picture by Nicolaes Hals. In the face of such evidence it is surely likely that

the picture was regarded 150 years ago as the work of Claes Hals. After I had bought the painting for the Haarlem Museum, Mr. Gonnet, the archivist, showed me the drawing bearing the inscription in the Ryks-Archief, of which he has been for so long the learned director.

As to Reynier Hals: he was already resident at Amsterdam before 1657, and was buried there in the Leidsche Kerkhof, a churchyard for the poor, on May 3rd, 1672. He lived in Vyselstreet, near the Reguliers Tower, in the immediate neighbourhood of Aart van der Neer. His widow existed in poverty by selling old clothes, furniture, etc., and was buried in the Westerkerkhof, beside the Westerkerk, on April 10th, 1689. She had lived in Hartestreet, near the Keizersgracht. A most amusing scene, witnessed by Jan Hackaert and Aert van der Neer, is mentioned as having occurred in 1667 in the studio of Reynier Hals, who was then living in the room of a house on the Singel called the Green Organ. I hope to be able to publish this soon in "Oud Holland".

II—BY TANCRED BORENIUS

TO the reconstruction of the work of Claes Hals, begun by Dr. Hofstede de Groot in his article in the February number of the BURLINGTON MAGAZINE, I am in a position to make a small contribution by drawing attention to a picture, brought to my notice by its owner, Mr. E. Bolton. The picture in question [PLATE A], a panel, measuring 20 $\frac{3}{8}$ by 15 $\frac{3}{4}$ inches, represents a huckster, outside a dilapidated cottage, offering his goods for sale to a woman who puts her glasses on to examine them; on the right of these figures are grouped a number of children. In the foreground on the left is seen a hen-house, on the shadowed wall of which is the artist's signature, the initials C.H. neatly written as in the examples facsimiled in Dr. Bredius's paper above. The artist's affinity to Frans Hals appears very strongly marked in the figures, more especially so in the children, whose dresses make a piquant medley of gay notes; while the huckster is draped in a mantle of slaty blue which—as pointed out by Prof. W. Martin in discussing the picture with me—marks a point of resemblance with the scheme of colour of the Maurits-huis picture. The background shows an effective Ruysdaelesque glimpse of sombre trees against a grey, clouded sky.

As I am on the subject of Dutch masters, hitherto only known from records, I should like to seize the opportunity of referring to the case of the painter J. C. van Hasselt, whose signa-

ture, with the date 1659, authenticates a picture on panel (21 ins. by 14 $\frac{1}{2}$ ins.) in the possession of Messrs. Durlacher [PLATE B]. Wurzbach's Dictionary of Netherlandish Artists refers under *Jacob van Hassel* to a landscape painter, mentioned at Utrecht about 1638 and 1643, and stated to have worked for a long time in Rome. Mention is also made of an *Izak van Hasselt*, a landscape painter, referred to by Houbraken as a foundation member of the Guild of S. Luke at Dordrecht in 1642, with an expression of the possibility that he may be identical with the artist whose name is given as Jacob van Hassel; apparently the name van Hasselt was a frequent one in Utrecht, where one Isack Janssen Hasselt in 1619 was a pupil of Paul Moreelse's. The picture here published does not settle conclusively the question of the artist's Christian name as it only gives the initial; artistically, it shows the painter working somewhat in the manner usually associated with the name of Pieter van Laer (il Bamboccio), though there is no little individuality in the clever planning of the composition, which shows a Roman beggar seated outside the vaulted gate of a building, into the winding staircase of which the opened door admits the view; and the treatment of light and shade throughout the picture is of considerable delicacy and charm. The signature and date are on the "cartoccio" shield on the left of the gate.

REVIEWS

TWO AT WATER COLOURS BY RODIN (portfolio). Georg et Cie, Geneva. 450 fr.

Because the connection between art and the reasoning faculties is obscure, critics, philosophers, and even artists have often been tempted to talk nonsense about works of art. In the past this nonsense was usually laborious and systematic, an attempt to philosophize about a subject-matter not understood and perhaps never experienced. Nowadays, the nonsense tries to be art rather than philosophy; no effort is made to prove a statement or to connect one statement with another; assertions are made as if they were wrung out of the depths of the soul and as if hearing them was believing. The critic aims at that divine caprice which, according to Whistler, is the mark of the artist; and he has all the inconsequence of the butterfly, without its charm. His method often is to choose an artist who becomes for him an immaculate mystery to be understood by his own intuition alone. This mystery he reveals in sayings that remain mysterious; and if you do not understand them it is because you do not understand his chosen artist; and if the artist himself has the habit of talking about his art, his most casual sayings are quoted as if they were the Sermon on the Mount, and in them, we are told, a whole gospel of art, a whole philosophy, is implied.

Rodin, more than most artists, seems to have had the habit of talking about his art; we may even suspect from some of the reports of his conversation that he was tempted by obsequious listeners to say more than he meant, more even than he, or at least his listeners, understood. For this we need not blame him; he worked hard and it was his diversion to be an oracle. Sometimes, no doubt, he said a good thing, sometimes he failed to say it; but to the listeners it was all one; they took it down at the time or remembered it, perhaps imperfectly, and then made their gospel out of it.

So M. Gsell's introduction to these 12 admirably reproduced drawings by Rodin consists of remarks by Rodin with a commentary by M. Gsell. They may sound better in French than in the language into which Mr. Davis has translated them, which, though usually intelligible to an Englishman, is not English. At first I thought that Mr. Davis was deliberately practising his own theory of translation, that he was resolved to be as literal as he could without caring whether or no he wrote English. The effect was surprising, but, I thought, there might be something to say for it. Here, for instance, is an early sentence:—"When it is question of a great sculptor envy has a good chance of exerting itself on his pencil or his brush. Being

unable to bite the statuary it works up for it on the draughtsman", but when I found him calling Virgil, "Virgile", and making Rodin assert that Corot "always had Cherubin's age", I began to suspect that he must know French at least better than English. Finally, near the end, I came on this passage, "He applied himself by noting what up to then his colleagues had completely neglected, acrobatic movements, falling back, quartering, astonishing disjointings. Under his pencil or his brush the body is agitated as if it despaired of ever becoming supple enough to satisfy all the caprices of imagination". The disjointings are indeed astonishing, and they have left me wondering what Mr. Davis was trying to do.

As for M. Gsell, so far as he is to be understood in the translation, he insists that all Rodin's drawings, if not all his sculpture, are an expression and glorification of the sexual instinct. "No fig leaf! Rodin expressed himself as if in private. As indifferent, as the creator himself, as to what one calls decency or indecency, he triumphantly celebrated the supremacy of sex. Without the least embarrassment he interpreted the most secret raptures, the most extravagant paroxysms". In fact M. Gsell seems resolved to arouse expectations that are not æsthetic. Rodin, he tells us, executed some small terra cottas that were deliciously immodest. "We hope that these exquisite groups will be united in a reserved room which will recall the *Cabinet secret* of the Naples Museum. The drawings that are too free to be shown to everybody will be assembled there. Only those who will see these works are the visitors who will ask to know them". And so on. But I hasten to say that no drawing in this portfolio is too free to be shown to everybody; and, if Rodin himself said, as M. Gsell makes him say, that all his drawings were expressions or glorifications of the sexual instinct, then the drawings themselves, I think, show that he was mistaken or talking to amuse himself. This is not a question of English prudery, but of fact. We should expect to find, in a drawing that expressed, only or mainly, the sexual instinct, little curiosity about form or movement; we should expect the figures themselves to be mere symbols or instruments of desire. But what is expressed in these drawings is the most searching curiosity about form and movement, a curiosity which Rodin could not express so well in his sculpture; and I see no reason to make a mystery about them or to say, as M. Gsell says in his last sentence:—"Well! Rodin has perhaps been the greatest prophet of this new religion and his drawings will probably

remain the most significant pages of the modern gospel". There is no new religion in them, no modern gospel, but only that curiosity which is as old as art itself. It seems new with each example of it because the artist, familiar with the observations of past artists, implies what they have observed and pushes his own researches further; and this he does, not because of his sexual instinct, which he shares with many who cannot and do not wish to draw, but because, being an artist, he finds in drawing an experience of reality to be valued for its own sake, an experience which he himself makes instead of merely allowing it to happen to him. Mr. MacColl said once that all drawing is gesture; it is in fact the artist's emphasis upon what delights him; and, instead of merely gesticulating to show his delight, he, as it were, recreates the object with his gesture. Rodin seems to have taken a peculiar pleasure in thus recreating the object at the very moment of his experience, or, to put it more simply, in drawing from nature. But, in drawing from nature, he managed to forget more completely than most artists what the public expects in a drawing. M. Gsell is right when he says that Rodin expressed himself as if in private, but he is wrong in the reasons which he gives. He expressed himself without regard for his public; he talked to himself, as it were; but not incessantly about his sexual instinct. In fact the sexual instinct, as an explanation of everything, is becoming a bore.

M. Gsell tells us, more than once, that these drawings are astonishing; but they will not astonish a public jaded by many efforts to astonish; and, after all, there is nothing very astonishing in a drawing of a woman standing on her head, even if she has no clothes on. Anyone can do it, with more or less plausibility, who can draw at all; anyone could think of doing it without being able to draw. The peculiar excellence of Rodin's drawings consists, not in the unusual attitudes he sometimes chooses to depict, but in the fact that he can draw from life and with extreme swiftness, combining all his particular observation with a rhythm that yet seems to have an abstract beauty. He had a gospel of his own, not this tiresome gospel of sex, but a gospel that the most piercing and authentic beauty is to be got direct from the facts of reality; and in these drawings he often does get it; it is a particular model, who seems, as it were, to have traced herself on to the paper, yet the lines have a calligraphic beauty and flow and part and flow together again as if they were in a dance. If drawing is always a gesture, this drawing is a *beau geste*, yet it seems always to be action, and not a gesture of mere rhetoric. Clearly to Rodin this kind of drawing was a

compensation for the labours of his sculpture; there, however momentary the movement he might try to represent, the process must be laborious and he could not surrender himself to the moment; but in the drawings he seizes the moment as it flies and lives in eternity's sunrise, expressing an instant delight with an execution utterly suited to it. It is always hit or miss, and in some even of the drawings reproduced he seems to have missed, to have said too little, to have lost both fact and flow; but there are several in which fact and medium are one as much as in music; and they are surprising because the line, the emphasis is not the same as that to be found in the work of any former artist; with a vast deal of knowledge implied, Rodin can actually see what other artists have failed to see and can draw it so that we see it. He makes us look at the human form with his experienced and expert eyes, frees us from our own unfamiliarity with it, and shows us secrets of unexpected beauty that he has explored. That is why I refuse to believe in the sexual theory; those who look at a body with appetite see only with the eyes of appetite; and such vision would not have made Rodin a great sculptor; they would have kept him a salon practitioner, concerned to represent only what interests the *moyen homme sensuel*. But that, the great artist never is, because for him there is a science of beauty, because he rises to an experience of it in his art utterly different from the experience of appetite. It is this other experience that we see in Rodin's drawings.

A. CLUTTON-BROCK.

SOME CONTEMPORARY ENGLISH ARTISTS. (Birrell & Garnett, 19, Tavistock Street, W.C.1). 10 pp. + 22 pl. 2s. 6d.

This little book is something of a novelty. It consists of a number of half-tone illustrations of the works of a group of London artists who are now exhibiting at the Independent Gallery (fully noticed in another column). The production conveys an adequate idea of the scope and quality of the non-Academic art of to-day. Books of the kind are usual in France, but few attempts have been made here to go beyond the dull catalogue of artists' names and picture-titles. The reproductions are admirably printed and are sufficiently large to give a fair impression of the originals. An unsigned foreword gives character to the book, which bears on the cover an interesting design by Mr. Duncan Grant. A book of this kind, published at so low a price, should be in the hands of all interested in modern art.

CHATS ON SHEFFIELD PLATE. By ARTHUR HAYDEN. 302 pages. (T. Fisher Unwin). 21s. net.

This volume, written in the "chatty" vein, characteristic of the series, will without doubt be warmly welcomed by those amateurs who at

the outset find themselves in need of a kindly guide to this branch of the collecting hobby. The book is well and liberally illustrated with reproductions which should serve not only to familiarise the reader with the types and styles common to Sheffield Plate, but also to enable him to differentiate between what is desirable in this direction, and what is meretricious.

ANCIENT EGYPTIAN, ASSYRIAN AND PERSIAN COSTUME, by MARY G. HUSTON and F. S. HORNBLLOWER, 25 pl. (16 of them in colour) and 60 line diagrams in the text (A. & C. Black). 10s. 6d.

These coloured illustrations from Egyptian, Assyrian and Persian costume may be useful to certain students. But not much attempt has been made towards fitting the book into a historical or social setting, and the authors have avoided, doubtless wisely, the dangerous seas of comparative archaeology. This is the more to be regretted, as the best way to interest young people in history is to show that the inhabitants of former ages were after all very like ourselves.

F. B.

MEDICI SOCIETY'S PRINTS.—This society have recommenced issuing their well-known colour-collotypes. A beginning was made by the publication of large colour prints of two well-known pictures from the Buckingham Palace Collection: *The Card Players*, by Pieter de Hooch, and *The Letter*, by Gerard Tarboch. These have been followed by two others: Romney's undistinguished *Madame de Genlis*, from the collection of Major Buxton, and the little Pesellino *Virgin and Child with Saints* from the Holford Collection. The quality of the prints is high, the Romney being the most successful. Widely separated schools of painting are represented, but it is to be hoped that there will be no tendency on the part of the editors to choose pictures simply because the artists' names are familiar to the public. Would it not be possible to reproduce some examples of Poussin, El Greco, etc., with whom the casual art-lover is not so familiar?

R. R. T.

MONTHLY CHRONICLE

VICTORIA AND ALBERT MUSEUM.—By an arrangement between the French and British Governments a retrospective Exhibition of Textiles has been opened at the museum. We hope to deal with this important matter in our next issue.

MR. ARTHUR M. HIND, of the Print Room, British Museum, will deliver a course of four lectures, illustrated by lantern slides, on "The collecting of prints and drawings," in the Steinway Hall, on Thursdays, March 3, 10, 17 and 23, at 5.30 p.m. Lecture I: The making and keeping of collections. II: Old prints. III: Modern prints. IV.: Old master drawings.

THE INDEPENDENT GALLERY.—This exhibition, and the book of photographs (*Some Contemporary English Artists*: Birrell & Garnett, 2s. 6d.) which apparently it called into existence, is the most hopeful symptom manifested for some time by that chronic invalid, British Art. The patient, one is tempted to believe, has now reached a state from which recovery is not out of the question. One cannot say more; and to be able to say as much seems to me extraordinary. Only a dozen years ago, such was the atmosphere of self-complacent stagnation that it seemed impossible almost for a young English painter of talent—and in England it is never talent that lacks—to grow into anything more considerable than a British portrait-painter. Whereas, to-day, the better sort realise without an effort that there is in art something more important than a thousand-guinea commission; what is more, they seem dimly to be aware of

what that "something" is.

For this happier state of affairs we have to thank in the first place the contemporary French movement, with its pervasive influence; in the second, that habit recently acquired by British painters of looking at pictures. It is becoming as common almost to meet English painters in the National Gallery as it has always been to meet French in the Louvre, and one result of this can be seen clearly enough at the Independent Gallery: the new generation has a far better notion than the old of what sort of thing a picture is. As for the French influence, it was the indispensable means to freedom and seriousness; but I will admit that, in the beginning, some of its consequences were unfortunate. For instance, it created a fashion of spreading, at the last moment, over a very dry hunk of literal representation, a few blobs of butter borrowed from the larder of Cézanne. The result was not appetising. But, unless I mistake, the influence is now beginning to sink deeper and manifest itself more intelligently. Certainly, the best of the younger men are all, or almost all, disciples of Cézanne. The business of an artist, however, is not to follow a leader, still less to adhere to a doctrine or a tradition, but to express himself; and because in this exhibition we see half a dozen or more English painters, who have not been too proud to learn from their neighbours, trying honestly to express their own feelings, a visit to "The Independent Gallery" is encouraging.

Because these painters are English, with English temperaments and reactions, what they



A Landscape by Duncan Grant



B Mosaic by Boris Anrep



C Portrait of a Lady, by George Barne

produce should be, if they have to any extent mastered their instrument and learnt their lesson, English art. And, sure enough, it is of that we get a taste. Here, once again, is art that may be called English: and I would emphasize the word "art" because, though you can find in scores of galleries a home-grown product free from all trace of foreign adulteration, you will find also that, as a rule, it is as free from any trace of artistic intention. But here is something which the sanguine, at any rate, may take for the first, faint dawn of a genuine Renaissance; and, by extraordinary good fortune, this young movement has in Duncan Grant a potential *chef d'école*. By a *chef d'école* I do not mean a schoolmaster, still less an object of imitation: I mean an artist who has unquestionably "made good" on a tack which others are still pursuing. Duncan Grant is thoroughly English; his descent is from Piero della Francesca through Gainsborough and Constable: and his two pictures, *Landscape* [PLATE A] and *Snow Scene* seem to me the sort of masterpieces about which there can be no further dispute amongst sensitive and educated people. The sparkling and subtle beauty of his paint, his curiously sure and personal sense of construction, and the way in which, without rhetoric or trickery, he can key every inch of his picture up to the sharpest accent and most luminous passage, prove him, past question, a master. But it is the almost Elizabethan fantasticality of his vision, a queer mixture of lyricism and sensuousness in his reaction to material things, and that gesture of genius by which he converts poetry into paint, which prove him not only a master, but, rarest of all rare things, an English master. For the rest, the safe criticism to make on Duncan Grant's pictures is that they lack plasticity, which will impress me more when I have been persuaded that plasticity is an end in itself.

I wish that interesting and steadily improving artist, Mark Gertler, were better represented. His *Bathers*, which I had seen before, disappointed me rather: the composition seemed not less admirable or less admirably established: but the picture, as a whole, struck me this time as laborious and concocted and too frankly uninspired. I gather he is to be seen to greater advantage at the Goupil Gallery, so that is where he should be studied. Of other British artists of more or less established reputation there contribute to this exhibition Roger Fry, John Nash, Vanessa Bell and Walter Sickert. It is always a pleasure to see a Sickert, and to hang a picture by him does honour to any gallery; so there are two good reasons for his inclusion. But Walter Sickert has, of course, little or nothing to do with the new English movement, if such a move-

ment there be. And, as about Mr. Fry and Mr. Nash I have lately said my say, I need pause only to note that the exquisitely finished and personal art of Vanessa Bell is bound to have enthusiastic admirers so long as there are civilised people to find themselves alive and lonely in a barbarous age.

Of the less known or, at any rate, to me less familiar, painters, Mr. Porter and Mr. Seabrooke are perhaps the most interesting. The latter, manifestly, is still in search of a style; and Mr. Porter, I fancy, is finding some difficulty in fitting into the narrow creed of another school his own fresh and to him perhaps disconcerting discoveries. It is not unreasonable to expect better things of both. Mr. Adeney, too, is freeing himself to some purpose from a tiresome convention: while Paris has already done Miss Hamnett a world of good.

In a note, of which the main purpose has been the strengthening of a faint belief in an English renaissance, it has been impossible to write of two artists whom I greatly esteem. Mr. Anrep is a Russian who has taste, talent and scholarship; and perhaps no man alive possesses so profound a knowledge of the mosaicist's craft [PLATE B]. It is preposterous that he should still want an opportunity of showing on a grand scale what this glorious art might do to conceal the poverty of our forlorn modern architecture; or, if such rare beauty as that of the naked interior of Westminster Cathedral must be covered, that he should not be allowed to cover it worthily. Also there is Mr. George Barne. As he lives and works entirely in France he can hardly be claimed for our movement. Nevertheless I venture to reproduce one of his pictures [PLATE C] because it is good to see, from time to time, what is being done by one of the best English painters alive. CLIVE BELL.

MARK GERTLER.—We have long ago accustomed ourselves to speak of all the best artists of our own day as "young", and after the passage of a decade or two we still continue to apply the compliment, in an artistic as in a personal sense, indiscriminately to the youth whose star is just rising and to the man whose head has turned hoary with age, with unsympathetic markets and with the long martyrdom of many criticisms. Mr. Gertler is scarcely to be included in either of these categories. He is just at the age when he is apt to find himself sandwiched between the critics of the older generation, by whom he is regarded as a somewhat unnecessary child who has no real business to have any merit, and the critics of his own day, who are so familiar with every line on his face that they fail to notice the signs of maturity coming upon it. These observers mechanically

apply to his work the same remarks that pleased us by their fitness when he was a little younger and a little different. At the Hampstead Gallery some six months ago we found ourselves attracted in a new way by a couple of his pictures, and to-day at the Goupil we see him justifying the belief we then expressed that he would before long occupy an important place. We are far from feeling even now that Gertler is a made man—much less that he has proved himself a master. He is obviously feeling his way forward, but is not that one of the invariable characteristics of genius? As it happens, his somewhat odd technique does not specially appeal to us. His quite peculiar artistic temperament corresponds indifferently with our own. Several of the pictures in his exhibition leave us cold, and standing alone, give no hint of unusual gifts. Nevertheless the impression received from a visit to the Goupil Gallery was of a consummate artist who is fast learning to express himself in a highly personal and effective style. And if he has mannerisms they are rendered innocuous by a vast store of genuine originality that is not the cold originality of a deliberate solver of problems, but the bright-eyed vision of a spirit reacting in its own way to the reality around it and after long labour getting the upper hand of a stubborn but beloved medium of expression. One can count on one's fingers the living English artists of whom the same can quite honestly be said. It is one thing to be a clever expressionist in a multitude of moods that are familiar to a multitude of onlookers—that way popularity lies—and quite another to be the faithful exponent of one's own richly mutable nature. Every artist who does that, demands and deserves a consciously sympathetic and dispassionate study. It is only when one allows Gertler to take one into his confidence in this way that it becomes possible either to estimate him critically or to enjoy him in the wider sense. And a collection of his pictures more fully adapted for such a purpose could not be imagined than that at the Goupil Gallery.

R. R. T.

NEGRO ART.—The exhibition of Negro Art at the Goupil Gallery is hardly more than a footnote to the collection in the British Museum, and interesting though it is, adds little to our knowledge. The exhibits are for the most part pure Negro work, brought mainly from Nigeria, the Ivory Coast and the Congo Basin. One mask is described as coming from "Caledonia", which throws new light on the origins of Scotch art; and in other respects the catalogue is not beyond criticism. But the compilation of a catalogue is almost superfluous, since we do not know the history of these Negro images, or

when or by whom they were made. There are indications that at one time a great Negro Empire dominated Central Africa, and that art transcended tribal boundaries as it did in Europe in the Middle Ages. But the earliest reliable information shows only a number of separate tribes, each fashioning its fetiches and idols in accordance with its own tradition. When Europe comes into touch with Africa, the art is already degenerate, often a mere repetition of forms which have lost their meaning; and as the result of European contact, the Negro apes our art and becomes increasingly realistic. The much vaunted work of Benin, of which an example appears here, is a case in point. The object of the earlier Negro Art is not reproductions of the human figure, but provision of a local habitation and a home for tribal gods. Indeed, among many tribes, too much anthropomorphism would be regarded as sacrilege. Thus the maker of idols was set the task of creating some solid object which would inspire worship and would not be too like humanity. At the same time, definite religious symbols had to be introduced such as the enlarged stomach, denoting fertility. Within these limits, the task was akin to the architect's, and gave the Negro's feeling for design full scope. How considerable that feeling may be is shown by the numerous examples of formal decorative work we possess, inadequately represented in the exhibition by two cups from the Ivory Coast ornamented with interlaced patterns, and by an idol in wood and brass from the Bakota tribe, remarkable for the large part metal plays in its construction. But the Negro's knowledge was small and his tools poor. Realism being both undesirable and difficult, he was content in his work to emphasize the elementary facts that a head resembles a box, the trunk and limbs resemble cylinders, and to let his material shape his conception. It is facts such as these which give the more primitive negro work its interest and fascination. It is when imitation begins that the images lose their dignity and descend to earth. Contrast, for example, the two realistic idols from the Ivory Coast (Nos. 27 and 29) with the earlier specimen, No. 22, from the same district. There is every evidence that the Negro constantly strives for closer correspondence with natural forms. Like a child, however, he is apt to imitate details rather than essentials. Divest these idols of their strange proportions and attitudes, probably prescribed by tradition, and it is remarkable how closely individual peculiarities are reproduced. For example, the nose and lips of the pure Negro type, the aquiline noses of races containing Arab blood, and the elongated breasts of the Bushongo women, all appear in the images. This imitation even extends to the cicatrization prac-

tised among many tribes. Earlier Negro Art has a fantastic dignity of which even museums and exhibitions cannot rob it; but later manifestations have not been able to survive European influence.

W. G. C.

JOHN NASH.—The exhibition at the Goupil Gallery leaves the impression that Mr. Nash has spread his considerable talent over too wide an area. In consequence his work lacks substance. Particularly does this apply to his oil painting, which confirms the view aroused by other exhibitions that there is to-day in England a slump in that medium. The explanation seems to lie in the practice, apparently followed by Mr. Nash, of working from a small sketch with little or no subsequent reference to nature. Such a method leads to improvisations and generalizations which may be adequate in the sketch, but are bald and unconvincing in larger work. It may be argued that in this way alone can the artist keep clearly in mind his whole conception and design. But at the same time it is his business to fill in the inevitable gaps by constant study of nature; and it is in this filling of gaps that Mr. Nash fails. Even the pure Cubist cannot dispense with nature entirely; and Mr. Nash is not a Cubist. Design, indeed, is his first consideration, but it is based entirely on natural forms. When he forgets the Japanese convention, this design frequently results in a pleasant and delicately coloured sketch. But in the oil paintings the superstructure is inadequate to the design. For example, in the *Saw-mill*, *Daneways*, and the *Landscape in the Cotswolds*, the cloud convention does not adequately express their character and structure. Certainly, a cloud has three dimensions; but it differs from an iceberg. Again, in *The Dingle*, the blue trunk in the foreground might pass in a flat colour-pattern; but it is out of harmony with the *plein air* treatment of the rest of the picture. It is in his drawings and woodcuts that Mr. Nash is at his best. Here he is working on a scale in proportion to his present knowledge, and the result is more interesting and satisfying.

MODERN DUTCH ART.—The organisers of the exhibition of Modern Dutch Art at the Whitechapel Art Gallery are to be congratulated on their enterprise. The collection is well chosen and fairly representative, though some of the exhibits could have been omitted with advantage. That the art of Holland does not always appear in a very favourable light is the fault, not of those responsible for the exhibition, but of the artists. These, in imitating the masters of their own and other countries, have too often lost the Dutch tradition of fine colour and good craftsmanship. The Hague school has had a

host of followers, all striving without conspicuous success to reproduce its characteristic cool grey tonality and feeling for atmosphere. Here and there, however, attempts have been made to break away and to use more positive colour, notably in the case of G. H. Breitner. Another group is following in the footsteps of Monet, but works in a shriller and more vulgar key. Of a third group, trying to mingle Rubens and Mr. Brangwyn in canvases covered with loosely handled masses of bright colour, the most individual is M. A. J. Bauer. The younger generation have, however, turned to modern France. Among others, Jan Toorop and Willem van den Berg have adopted the subdued colour and sharply defined planes of the Cubists to clothe an academic art. The most interesting figure among the younger men is undoubtedly Jan Sluyters, who has a sense of design and form which make him conspicuous. Leo Gestel clothes Huysum and de Heem in modern French dress without improving them. Piet Mondriaan's abstract "Compositions" have little merit.

W. G. C.

CARFAX GALLERY.—Mr. Ethelbert White is a conspicuous example of concentration upon design, combined with insufficiency of content. His method is that of the defined contour enclosing areas of flat colour, and his treatment of natural forms somewhat resembles the Italian primitives. But his naiveté is as a rule too calculated to be interesting; and lacking the early Italian feeling for structure and reality, the units of his design are frequently mannered and lifeless. This is particularly the case in his larger figure compositions, such as *Quarry Men* and *Hawaiian Musicians*, the latter of which is little more than a parody of Gauguin. In his landscapes he is more successful, but even here he often fails to express the structure of trees and clouds. This weakness in the units of the design is rarely compensated for by the design itself, which is frequently flat and carried out in over-vivid greens and purples. In *The Linhay*, however, Mr. White has produced an interesting and harmonious arrangement. In particular, his treatment of suburban houses is prosaic. It may express their essential character, but it does little more. A group of woodcuts in the traditional method of white on black is worth attention.

AGNEW'S GALLERY.—This exhibition is an attractive one and contains many charming water colours, though none of outstanding importance. There are a number of Turners of varying excellence, all of which depend almost entirely for their merit upon his particular sensitiveness to colour, and it is amusing to contrast them for a

moment with the water colours by Blake on exhibition at the Tate Gallery, which have all Turner's delicacy of colour, with the added qualities of great imaginative conception and power of design. After the Turners, perhaps the most striking series is by F. Towne (1740—1816), chiefly landscapes of Italy and the Lake District, translated into a cold, rather severe notation, and admirably internally balanced. Nos. 39 and 40 are particularly remarkable in these respects. There are also many very beautiful works by Girtin, all characterised by mastery of technique,

by perfect restraint and a certain sweet serenity. The same qualities in a much lesser degree are shared by Dayes, who is, however, sometimes a little awkward. Others well worthy of attention are the Constables, and No. 74—a charming 18th century view of Melford Hall by M. A. Rooker. But it would be misleading to omit any reference to the less attractive exhibits. P. de Wint, Copley Fielding, Birket Foster and Pinwell are all represented. The least satisfactory are certainly the Fred Walker and the Holman Hunts.

D. G.

LETTER

"VISION AND DESIGN"

SIR,—Mr. Holmes's review of Mr. Fry's book in the February BURLINGTON seemed to me a just one, both in praise and criticism; all the more because his chief objection (including the representational character of the third dimension and the feeble effect of word-music apart from meaning) were points upon which I had myself laid stress. But I was completely puzzled by one sentence, viz., "at the other end of the scale are the super-refinements of art, the æsthetic abstractions, such as that of which Mr. Fry and his whilom opponent, Mr. D. S. MacColl, are both

in search". Mr. Holmes has probably tried to pack too much into a single sentence, at the sacrifice of his usual lucidity. Without attempting to unpack, may I assure your readers that my views have not changed since I discussed Mr. Fry's position in your columns. The recent exhibition of Picasso's works has been a sufficient *reductio ad absurdum* of one of the pretended "abstractions".

Your obedient servant,

D. S. MACCOLL.

15th February, 1921.

AUCTIONS

MESSRS. NAVILLE ET CIE, GENEVA, will sell at the Galeries Fischer, Lucerne, on April 4th, old Greek Coins from the collection of the late Dr. S. Pozzi, who had amassed a vast collection, including some great rarities and, it was said, not a few forgeries. Most of the latter have been weeded out by the very skilful compiler of the sale catalogue, though to judge by the illustrations a few suspect pieces, especially in the neighbourhood of Macedon and Thrace, still remain. Of the 3,334 lots, the most remarkable is perhaps the gold stater of Athens with the name of Mithradates, of which the only other extant specimens are in Berlin, London and Paris. It is to be hoped that the Athenian Museum will secure this. The catalogue is an excellent piece of work, all the weights being recorded, and is illustrated by 101 admirable plates. In fact it puts in the shade even the fine catalogues issued in the years before the war by Hirsch and Egger. G. F. H.

ME. F. LAIR-DUBREUIL will sell at the Galerie Georges Petit, Paris, on March 4th and 5th, Modern Paintings, Water Colours, Pastels and Drawings; also Objets d'Art and Furniture, etc., the collection of Georges Petit. This is of course an important collection of French work, the majority of which indicate an inclination towards the more romantic attitude to art. Amongst the many familiar examples by the greater Impressionists are a number of well selected pictures by artists who never actually became leaders of important schools or movements. The catalogue includes works by Corot, Delacroix, Monet, Pissarro, Th. Rousseau, Sisley, Stevens and Georges Moreau. Regarded from a purely artistic standpoint the quality is very uneven. Side by side with subject-pictures whose æsthetic appeal is rudimentary one finds such things as a remarkable Corot landscape (lot 66) or *La Causette* by Pissarro (lot 101) or the wonderfully arranged composition by Lebasque entitled *Sur la terrasse; jour d'été* (lot 82). It would be difficult to imagine a collection of works more capable of conveying an accurate idea of the whole Impressionist movement, with its science, its singular group-consciousness, its indomitable faith in colour and its groping after new conceptions of design. R. R. T.

SOTHEBY, WILKINSON & HODGE will sell at 34 & 35, New

Bond Street, on the 7th of March, a collection of Persian and Indian paintings, together with some Arabic and Persian MSS. Among them are some fine examples of the early Safavid school (e.g. No. 74), and several belonging to the school of Riza Abbasi. There are two noteworthy examples of the work of Akbar's artists: No. 24 was sketched by Basawan and painted by Dharmdas, and No. 31, also sketched by Basawan, appears to have been painted by an artist named Chitra. (In both instances the Catalogue attributes these characteristic examples of Indian workmanship to the Bihzad School of Persia.) Deserving of special notice is a portion of one of the frescoes from the Caves of Ajanta (No. 139). It is said to have been removed about 1819, when these Caves first became known to Europeans; but no other specimen is recorded as having been brought to this country. T. W. A.

ME. F. LAIR-DUBREUIL will sell at the Hotel Drouot, on March 9th, a collection of pictures including examples by Both, Greuze, Hals, Hobbema, Rubens, D. Teniers, and an important composition attributed to Van Dyck.

ME. F. LAIR-DUBREUIL will sell at the Hotel Drouot, Paris, on March 16th, Modern Pictures and Drawings from the collection of M. Pierre Baudin. This sale includes works by Corot, Gauguin, Géricault, Toulouse-Lautrec, Marquet, Pissarro, Puvis de Chavannes, and Renoir. Lot 1 is a telling figure composition by Corot. In the *Femmes cueillant des Fleurs* (lot 8) Gauguin expresses himself with more than usual breadth and simplicity. In lot 18 and several others Guys' caprice and charm are evident. There are several excellent examples of Lautrec, lot 27, *L'enfant au Chien* being a remarkable design. Marquet's *Le Pont de la Concorde* is familiar to all. The Millet drawings vary in quality, the well known version of *La Bergère* is the best, but *Le Faune* is of interest only as a biographical fact. *La Toilette* is a characteristic Renoir in which the problem of the relationship of contour and modelling which so constantly fascinated and intrigued him may be advantageously studied. The only English work is lot 46, a fairly effective genre painting by Alfred Stevens. R. R. T.



Old Woman, by Antoine Watteau. Drawing in red and black chalk. Actual size. (Mr. Augustine Birrell)



ATTITUDE is hardly a word which attitude towards the painting of day would not be fairly reflected in an expression used by Mr. Clive Bell in our last issue—"The invalid, British art." There are critics, more akin to artists than to judges of art, whose words are gestures responding to the appeal of some beloved and completely understood example of art. There are critics whose habit being almost wholly introspective, grope wonderingly through the tangled labyrinth of their own emotional actions, with an unquenchable hope of coming upon a clue to some simpler, less complete aesthetic. There are critics whose attitude to art is almost a devotional one, for whom

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The *Post* has been extended from newspaper to newspaper until the attention of the whole country has been focussed upon contemporary art in a manner that reminded one for a time of the days of the Ruskin-Turner outbursts.

Such a fuss and discontent would seem clearly to be due to two things: first, that there is a widespread belief in and a strong demand for art of some kind or another; second, that it is as widely and as strongly felt that something is wrong with the machinery by whose agency that art is conveyed from the artist to the public. If these things are true, as I believe them to be, we cannot avoid the first of them with too much satisfaction, and the second with too much regret. In these times, when so many of our best men would seem to be looking for an ungenerous and unhelpful criticism of the art of the day, it is not surprising that we should find ourselves looking for a more sympathetic and more understanding criticism. When we attempt to do so, we discover, as is commonly found, that it is not so simple a matter as it seems. It is not so simple as it seems, for we are most closely concerned with the art of the day, and the art of the day is not so simple as it seems.

[The text in this column is extremely faint and largely illegible. It appears to be a continuation of the editorial or a separate piece.]

to make an appointment with his charopodist, or to take it into his head to "explain" the pictures to the ladies at some grotesque private view, and afterwards to write about it all, with no ghost of a genuine emotion, but as one of the things that is expected of one, that one, alas, lives for. And truly it must be admitted that seldom indeed is the critic to be found who searches diligently among everything that is produced for what is good or is of good promise instead of for what is merely of good report, respecting always, generous unfailingly, rigorously taking stock of his desire for the good. He is stern with himself and stern with the unknown painter—the critic who feels within him, like the sting of conscience, his responsibility to the art and to the artist of his day. Some have said that the critics are always wrong, and one is tempted to say even that strong statement. The criticism of former times, the criticism of Rembrandt, for example, is sufficient to tempt the suggestion that our inheritance is simply on the one side, Art passionately and bravely continuing, and on the other, criticism, cold and ungenerous.



Miss Birrell, the actress, in costume. Drawing by the artist, A. Birrell. Acquired by the Victoria and Albert Museum, London, 1900.

EDITORIAL: *Modern British Painting—A Proposal*

THERE is hardly a critic whose attitude towards the painting of to-day would not be fairly reflected by an expression used by Mr. Clive Bell in our last issue—"That chronic invalid, British art." There are critics, more akin to artists than to judges of art, whose words are gestures responding to the appeal of some beloved and completely understood example of art. There are critics whose habit being almost wholly introspective, grope wonderingly through the tangled labyrinth of their own emotional reactions, with an unquenchable hope of one day coming upon a clue to some simpler, less incomplete æsthetic. There are critics whose attitude to art is almost a devotional one, for whom art is nearly a religion and certain artists almost gods; who, infinitely patient, labour in the dark places of art history, and are filled with a great content if some slight ray from the torch of knowledge they carry should penetrate a recess into which it had seemed too much to hope that light would ever again be thrown. All these critics, together with the majority of artists and, as it now appears, the public, have this one thing in common, that they each feel sure, for a multitude of opposite reasons, that some malady has lately descended upon British Art.

A surprisingly vigorous correspondence in *The Morning Post* has been extended from newspaper to newspaper until the attention of the whole country has been focussed upon contemporary art in a manner that reminded one for a time of the days of the Ruskin-Turner outbursts.

Such a fuss and discontent would seem clearly to indicate two things: first, that there is a widespread belief in and a strong demand for art of some kind or another; second, that it is as widely and as strongly felt that something is wrong with the machinery by whose agency that art is conveyed from the artist to the public. If these things are true, as I believe them to be, we cannot accept the first of them with too much satisfaction, nor the second with too much regret. The fact that at this time, when so much that matters to civilised man would seem to be thriving ill on an ungenerous soil, the very people in the streets should be crying out at us for art, should surely be a sufficiently strong inducement for us to set about the task without either delay or hesitation, of setting our house in order. When we attempt to do so, we discover, as is commonly found in such cases, that it is easier to see what is wrong than what is right. Nearly everything, if we are to believe those most closely concerned with the matter, is wrong. The Royal Academy and the other bodies representing "official" art,

are, one is informed, turning dimming and despondent eyes toward the crepuscular obscurity of the tomb. The New English Art Club is regarded as maintaining cunningly and with much risk to life and limb, a dangerous equilibrium between two stools; the London Group we are assured is now quite lost in a forest of superfluous, preposterous and irrelevant theories. The Cubist sits nearest to heaven, cold-toed but ever painting unsaleable creations in an attic without a stove; and ever and anon in some back street of the West-End, little "groups" appear for a moment—at great expense to themselves—and grow hilarious over the sale of a bad drawing on half a sheet of unclean notepaper, darting out of obscurity and nibbling, in the manner of rats at dusk, the crumbs that fall from the tables of the rich.

Of course, hardly anyone believes that all these criticisms are justified, but nearly everybody believes them to be all justified except one. But these are not the only complaints. The critics are as bad, indeed far worse than the artists. One of them keeps screaming out about the Royal Academy but, all unknown to himself, the Academy he has in mind is not that of to-day but of nearly a quarter of a century ago, when he last visited an exhibition at Burlington House. Another never moves all afternoon except to turn from side to side in the deeps of his easy chair, growing ripe and round and heavy like an egg hatching in a generous nest, or rises to be permitted to shake hands with royalty, or to make an appointment with his chiropodist, or to take it into his head to "explain" the pictures to the ladies at some grotesque private view, and afterwards to write about it all, with no ghost of a genuine emotion, but as one of the things that is expected of one, that one, alas, lives for. And truly it must be admitted that seldom indeed is the critic to be found who searches diligently among everything that is produced for what is good or is of good promise instead of for what is merely of good report, respecting always, generous unfailingly, rigorously taking stock of his desire for the easier path and his yearning for reputation, remaining as stern with himself and his artist friends as with the unknown painter—the critic who feels within him, like the sting of conscience, his responsibility to the art and to the artist of his day. Some have said that the critics are always wrong, and one is tempted to excuse even that strong statement when one remembers the criticism of former times. The name of Rembrandt, for example, is sufficient to tempt the suggestion that our inheritance is simply on the one side, Art, passionately and bravely continuing, and on the other, Criticism, silent or else mercilessly intem-

perately vociferous in all but inarticulate frenzy of condemnation.

In order to round off the scene of gloom, I might add that the public also, as well as the artists and their groups and the critics, are in the wrong, but the thing has been said already far too often; and even if we had some notion of what we mean by "the public," it is doubtful whether there is any truth in the assumption that our public is very different from that with which artists of the past have had to deal. The public is a very formidable, even a terrifying image, but so is anything else that doesn't really exist. We can safely dispose of the public by classing him with the bogey-man. And if, as is said, that vague shape requires to be educated, we who are members of it have much need of a dose of the same strong and unpalatable physic.

Then, lastly, there are the purchasers. They too are condemned by all, and having failed to organise themselves into a "group," are condemned by their own number as well, so that they are traditionally regarded as the indispensable clowns of the show.

Is there, then, any way (a) by which artists may have their work seen for once perfectly fairly by critic, by purchaser and by anybody from the street? (b) by which critics may be free to look at modern pictures unjaded by the accumulated memories of many shows, by the battalions of artists' surnames, the nomenclature of schools, groups and influences, and by the shrill presence of their own oft repeated opinions? (c) by which the public will be able to see modern art for themselves and not through the eyes of group enthusiasts? Careful consideration of this question leaves it plain that these ends can be attained only in one way.

An Exhibition of Contemporary Painting would have to be organised by some neutral body of serious scholars of art whose integrity is beyond doubt. The collection would have to be thoroughly and honestly representative of all the many tendencies of the day. This alone would

TWO WATTEAU DRAWINGS BY R. R. TATLOCK

IN the Print Room at the British Museum is a drawing in sanguine and black chalk by Antoine Watteau. It represents an old woman seated, with an alms box (?) over her arm and a stick in her hand. The drawing is on a sheet of writing-paper, the fold across the centre of which can still faintly be made out cutting across the figure. On the back of the paper is written in Watteau's fine and rather flamboyant handwriting the following commencement of a letter:—

make such an exhibition different from any other that has been held in this country for many years. But the pictures hung would have to be not only cosmopolitan and include work from the extreme right of the Royal Academy to the latest abstractions of Cubism, but, in addition, there would have to be *no clue to the authorship of the works on the walls*. They would have to be hung with an eye solely directed to giving each picture the best possible opportunity to be advantageously seen. The exhibition would have to be in some accessible and spacious gallery not identified with the propagation of any particular group or cult.

There being really no insurmountable difficulty in making these arrangements, we have taken it upon ourselves to organise such an exhibition, hoping that the name of THE BURLINGTON MAGAZINE will be an adequate guarantee of fair play and of the works of art exhibited being thoroughly representative. The greatest care and pains are being taken to bring together a really fine collection of British paintings. Our Exhibition will be held in the Grosvenor Gallery, Bond Street. The opening day has been fixed for May 20th, and the work will be exhibited for about six weeks. Towards the close of the Exhibition the names of the artists will be divulged. The show will be known as the NAMELESS EXHIBITION. The names of the artists exhibiting will be known only to myself, and will be kept perfectly secret until after the Exhibition has been open for some weeks. The enterprise will in due course be suitably advertised.

I feel satisfied that this step will result not only in a fresh interest in contemporary painting as a whole, but in something much more precious to all who really care for art—that it will break down cantankerous prejudices and lift a veil from the eyes of every one of us and, above all, that it will tend towards that width of outlook and that spirit of toleration without which art or anything else that matters descends from its true place to become little better than a breeding-ground for common snobbery.

Monsieur,—J'ai reçu aujourd'hui au matin vos deux lettres en[semble] qui ont autant donné de peine au facteur qu'elles [m'ont] causé de surprise—

Another drawing by Watteau [see PLATE] has recently come to my notice. It has for many years remained quite unobserved by connoisseurs and does not seem ever to have been published. It is in the possession of Mr. Augustine Birrell, who was given it by his relative, Sir Frederick Locker Lampson, who was a collector of some renown. This drawing is also in sanguine and black chalk, on a piece of writing paper exactly similar to the other. It represents the same old

woman in the same dress and with the same odd paraphernalia in her possession. In this case, however, she is standing. On the back of the paper is the following, written by Watteau's hand:—

Monsieur,—J'ai reçu aujourd'hui vos deux lettres ensemble qui ont autant donné de peine au facteur pour me les remettre en main qu'elles m'ont causé de surprise par la qualité que vous me donnez de peintre de son A. A. Monseigneur. Le Duc d'Orléans moy indigne et qui n'a aucun talens pour y aspirer a moins que d'un miracle. J'ai tant de foy en vos reliques que je ne doute nullement de son accomplissement si vous voulez avoir la bontée de joindre vos prières au desir que j'ai d'acquiescer du credit et de la faveur mes desirs sont sans bornes quand me—.

The only available information regarding the history of this fascinating little souvenir of the artist is contained in a pencil note written by Locker Lampson, which is as follows:—

30, Lower Sloane Street, S.W.

Miss James has a drawing by Watteau very similar to this, but the old woman is sitting down. I was much interested to see it, and on looking at the back of it I found the same letter in A.W.'s handwriting, but only just begun and different in the preamble. It is evident that Watteau had been writing a letter and made two rough copies [versions] of it. Miss James inherited the drawings, a fine collection by Rembrandt and Watteau, from her father.—F. L. L.

The other drawing to which he refers is of course that now in the Print Room, Miss James's collection having been sold and dispersed. The style and handling of both drawings are exactly alike. There is no indication as to whom Watteau's letters were addressed, but the terms in which he refers to the duc d'Orléans make it probable that they were written at the time when the Duke was Regent. Now, at that time Watteau frequented the theatre of a company of Italian comedians who had, in 1697, been banished by Louis XIV, but who had, after

Louis' death in 1715, been recalled by the Regent amid the enthusiasm of the Paris play-goers, whereupon they advertised themselves as "Comédiens italiens de S.A.R. Monseigneur le duc d'Orléans". A second glance at the two drawings leaves one in little doubt that the "old woman" and her picturesque belongings and dress was some character in a play, for not only is there in both cases a certain air of unreality in the appearance and costume of the figure, but in the British Museum one there is indicated in the background a few vague shapes that almost certainly represent stage scenery. Accepting these evidences, the drawings must have been made between June, 1716, when the comedians returned to Paris, and July, 1721, the date of Watteau's death.

Both sketches represent the artist in one of his less frequent moods, when he drew with a harder, heavier, and more restless line than usual and accentuated the deeper shadows in black chalk with a certain harshness very unlike his treatment in those languorous eclogues with which his name is popularly associated. By means of the drawings and of the two letters so obviously revealing his desire to become the recipient of the Regent's favour, one is enabled to imagine very vividly the unfortunate painter mingling with the favoured actors and actresses at the theatre where his love of delineating types could so conveniently be satisfied. One sees him imprisoned by his failing strength and, shrewdly conscious of the near approach of death, looking on with fascinated and perhaps with envious eyes at the courtesies and flippancies of that butterfly life that had grown to be so dear to him.

TWO BRONZES BY NICHOLAS OF VERDUN BY H. P. MITCHELL



AMONG the bronzes exhibited in the Ashmolean Museum, Oxford, is a group of four seated figures of mediæval work and pronounced character. Nothing is known of their history but that they were transferred from the Bodleian Library, probably in 1887, with a number of other objects of art.¹ The figures shown on PLATE I represent Moses and a Prophet; on PLATE II, Noah and David. They are seated, clad in flowing robes, and each holds with his left hand an emblem serving to identify him—Moses, the tables of the law; the Prophet,

a scroll-case (most of the scroll, which doubtless bore an identifying quotation, unfortunately lost); Noah, a model of the ark; while David, whose harp has disappeared, is identified by his attitude, by wearing a crown, and by the character of the head. The first two are seated on chairs of antique X-form—that of Moses ending in knobs (two to left broken off), the Prophet's in heads of serpents (one wanting)—and the other two on thrones with sides of scroll form.² The lower part of the seat in each is intentionally incomplete at the back, where provision is made for attachment to some larger object from which it has been forcibly detached. Above the level of these seats the figures are modelled at the back, the two first with some

¹ No record exists of how they entered the Bodleian Collection. They do not appear in Thomas Hearne's list of curiosities kept at the date 1710-1713 in what was then the Anatomy School, to which the bulk of such things were consigned; but that does not exclude the possibility that they were kept in some other place. (For this information I have to thank Mr. H. H. E. Craster, Sub-Librarian.)

² The square blocks seen in the photographs are, of course, only museum mounts.

care, the other two very roughly; they show no trace of gilding.

From the technical point of view these bronzes are exceedingly interesting. The Moses and the Prophet, the two thinner and finer pieces, are cast hollow by the *cire-perdue* process, and traces of the sand core remain inside. They have a wide opening down the middle of the back, including the head, the purpose of which is not obvious. In the Moses this opening is, in the head, filled with a piece of sheet bronze, let in and chased as part of the general surface, and apparently by the same hand; down the back of the figure the gap is filled by another piece of sheet bronze, hammered to give the requisite modelling. The gap in the Prophet's figure is grooved for similar fillings, which are lost. A channel cut on the right shoulder of this last perhaps helped to hold the figure in place. Both figures are chased with great care and finish, especially in the faces, hair, beards, and hands.³

The Noah and David are much heavier and coarser work than the other two; the bodies and heads have no opening at the back and are cast solid, and the chasing is much rougher. The chief point of interest about them is, as will be seen from the illustrations, that while the heads and hands, with the emblems, are varied, the rest of each is virtually reproduced from the Moses and the Prophet respectively. The drapery in each case follows the same lines not only in its masses and flow, but even the individual folds are mainly reproduced. A close comparison of the heads shows that here too it is rather modification than substitution which has taken place. The pose and proportioning of the heads are similar; the main masses of the beard of Moses can be traced in the more rugged counterparts of Noah, and the same holds good between the Prophet and David. It is pretty clear from inspection, and careful measurement confirms the conclusion, that casts (probably in wax) have been made of the Moses and the Prophet, that these casts have been modified to form the figures of Noah and David, and have served as the models from which the bronzes have been cast. Where the change has been drastic, as in the right arm of the Noah, the junction of the original model with the modification is clearly apparent in the surface. Under this arm the bold swathe of drapery seen in front is abruptly ended, and is given a direction across the back quite different from the original.

³ The figure here designated as a Prophet is labelled "Aaron" at Oxford, but I can see no real ground for that identification. The scroll inscribed with a quotation from his prophecy is the time-honoured emblem of a prophet, and it seems unlikely that Aaron's priestly office would not have been indicated by some more appropriate attribute. See also Note 6 below.

The extreme measurement of the figures from top to toe is as follows:—Moses, 9.2 in. (23.4 cm.), the Prophet 8.6 in. (21.9 cm.), Noah 9 in. (22.9 cm.), David 8.45 in. (21.5 cm.). The measurements of the Noah and David thus show such a reduction as would be expected from shrinkage in casting from the original figures of Moses and the prophet. A corresponding reduction is given by transverse measurements.⁴

It is obvious from their character that the Moses and the Prophet are late Romanesque works of the latter part of the twelfth century. The grandeur of style, the expressive modelling of the heads and hands, the movement of the figures, and the flow of the draperies are very striking. Among the artists of this period was one, the goldsmith Nicholas of Verdun, whose work is remarkable for just these qualities. On PLATE III two examples of his work are shown, one selected from the magnificent figures repoussé in silver on the shrine of the Three Kings in Cologne cathedral.⁵ The comparison with these figures amply justifies us in attributing to the same hand the bronzes of Moses and the Prophet. They show precisely the same nobility of style, the same gift of action, the same fine modelling of heads and hands, the same treatment of overlapping swathed folds of drapery. Only such difference of handling is apparent as is due to the difference of technique between casting in bronze and repoussé work in silver, and to the development of greater freedom and maturity of style in the work in silver, indicating a more advanced stage in the artist's career.⁶ Another comparison is provided by the figure-drawing on the enamelled panels of the Klosterneuburg altarpiece (referred to later), one of which is shown on PLATE III, dating about twenty years earlier than the Cologne shrine.

The same artist was clearly not responsible for the Noah and David based on the other two bronzes. Not only are these modified figures much less highly finished than their originals, but the modelling is of a different character and spirit. The flowing curves of drapery in the Moses and the Prophet are here purposely broken and are made more angular; the sinuous lines of the hair are similarly replaced by broken masses. The work is much less accomplished; but it is not merely a loss of skill in the artificer, but a change of taste and style

⁴ In the technical questions involved I have had the assistance of a sculptor, Mr. Cecil Brown, who has kindly examined the bronzes with me and has given me the benefit of his expert knowledge of casting.

⁵ Reproduced from O. v. Falke, *Der Dreikönigenschrein des Nikolaus v. Verdun im Colner Domschatz*, pl. XIX.

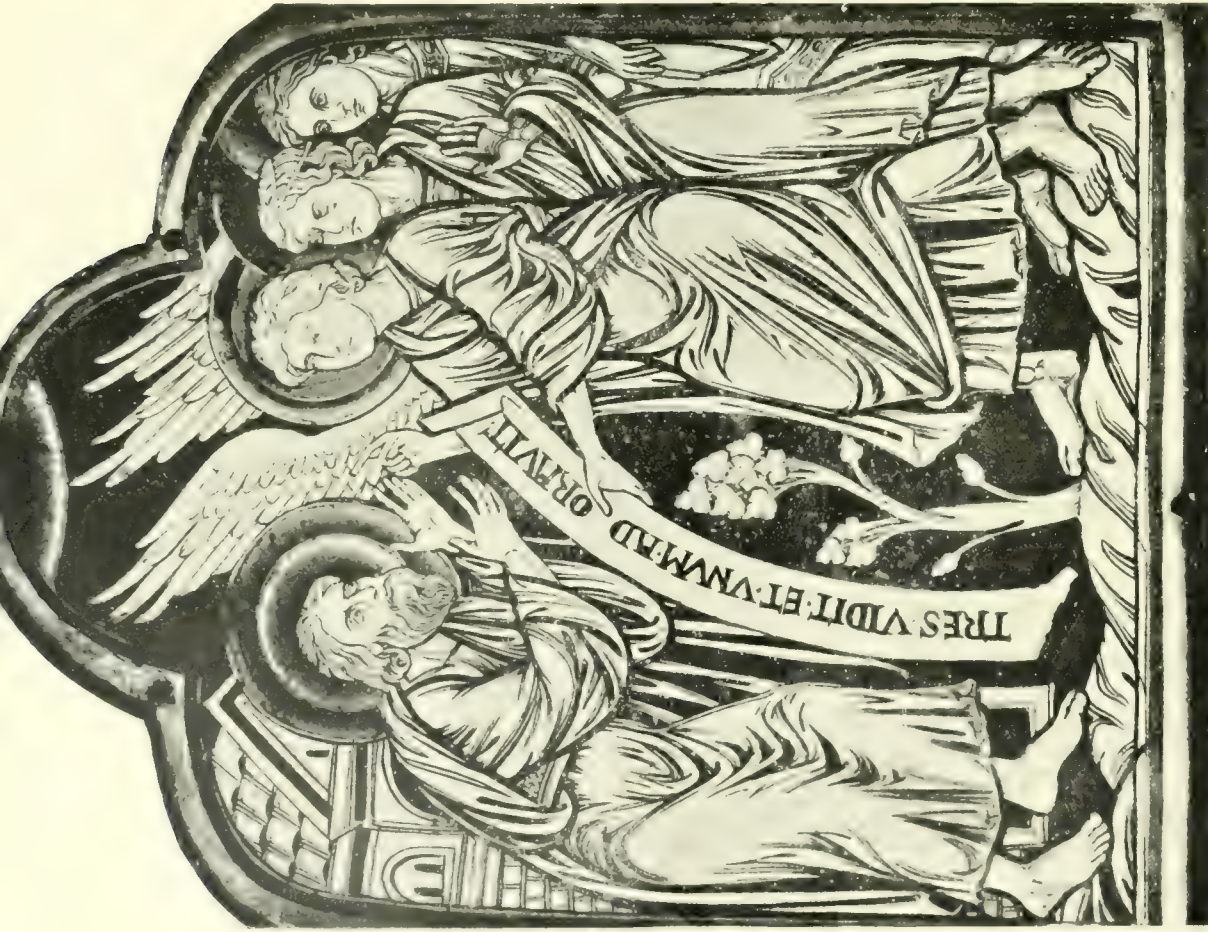
⁶ It is worth remarking that, on the shrine of the Three Kings, the figure of Aaron is distinguished by the mitre and jewelled breastplate; Moses appears, not as the law-giver, but as the author of Genesis, with tablets inscribed with the opening words of the book.



Moses and A Prophet. Bronze; by Nicholas of Verdun, about 1180. (Ashmolean Museum, Oxford)
(About half actual size)



Noah and David. Bronze; modifications of the figures on Plate I. (Ashmolean Museum, Oxford) (About half actual size)



Abraham and the Three Angels. By Nicholas of Verdun, 1181. Champlevé enamel on copper gilt, on the altarpiece at Klosterneuburg. (Slightly reduced.)



S. Andrew. By Nicholas of Verdun, about 1200. Repoussé silver figure on the Shrine of the Three Kings in Cologne Cathedral. (About half actual size)

that is indicated. Similarly the substitution of thrones for chairs of X-form is not only a simplifying of difficulty but a change of fashion. What interval of time is represented by the difference of style, and to what period do the Noah and David belong?

The question might well be insoluble were there not a very similar instance in the work of Nicholas of Verdun which may perhaps furnish the solution. His earliest authenticated work, the celebrated altarpiece in the abbey-church of Klosterneuburg near Vienna, consists of three horizontal series of subjects, two from the Old Testament and one (in the middle) from the New (designated by the titles ANTE LEGEM, SUB GRACIA, SUB LEGE),⁷ executed in champlevé enamel on fifty-one panels of gilt copper.⁷ The work is shown by an inscription to be of the year 1181, and has had a varied history. Designed originally as a covering for the ambo, it probably so remained until the occurrence of a fire in 1318, when it was greatly damaged. It was sent to Vienna to be repaired and regilded, and on its return was set up as a retable to the altar at the choir screen. The work, delayed by adverse circumstances, was only completed in 1329; paintings were at the same time done on the back (then standing free). This arrangement seems to have lasted until 1714, when the church was transformed in the Barock style and the retable was removed to the treasury. The nineteenth century saw it again brought into use, under three different arrangements, and it now adorns the high altar.

In the reconstruction executed between 1318 and 1329, it appears that the goldsmiths of Vienna, in order to adapt the work to its new purpose as a retable, added six fresh enamelled panels. These six panels⁸ are extremely interesting examples of mediæval imitative work. In outline, dimensions, colour, and general character they conform to the type of the original panels of the twelfth century, with which they are arranged. The desire to make them harmonise with the earlier work is evident. There is an obvious effort to emulate Nicholas of Verdun's gift of facial expression, and in the drawing of the nude the twelfth-century method of duplex outlining of the muscular masses is

bravely attempted,⁹ strangely repugnant though it must have been to the fourteenth-century artist. In the accompanying inscriptions and subsidiary fillings of detail which he had to supply we see further curious imitations of the twelfth-century work. But when it comes to the draperies of the figures the power of imitation, and apparently even the desire to imitate, breaks down. The result is that we have a fourteenth-century rendering of broken folds and angular turns, corrupted and weakened by the example of flowing lines and curving swathes which the artist had before his eyes as an example. In short, the figures in these added plaques, whether in the faces, the nude surfaces, or the draperies, exhibit a bastard style with the beauty neither of the twelfth-century original nor of a pure fourteenth-century treatment.

This is a very similar case to that presented by the figures of Noah and David, where a twelfth-century model is taken as the basis of the design, retaining thus an outward resemblance, but freely modified and instinctively transformed in treatment in the spirit of a later period. The alteration of flowing curves in the drapery by transverse and angular strokes, the breaking up of flowing locks of hair into rugged masses, and the attempted lively characterisation of the faces substituted for the originals, are examples of this modified imitation, resulting in a mixed style.

It is of course mere speculation, but the possibility is worth considering, that these four bronzes of Old Testament characters may be a part of the retable as set up at Klosterneuburg between 1318 and 1329, and removed in 1714. If that be so, the Moses and the Prophet, as twelfth-century work, would have formed a part previously of Nicholas of Verdun's decoration of the ambo, removed with the rest after the fire of 1318. It is obvious that these two figures would aptly suit the bottom series of subjects (SUB LEGE). Their height would consort very well with that of the panels (about 9½ inches with their inscribed borders). We can, if we please, imagine the ambo with its three faces each clothed with three rows of panels, and the figure of Moses and the Prophet bracketed on the angles, with two other pairs of figures for the series ANTE LEGEM and SUB GRACIA above them. The Noah and David would be additions by the Viennese goldsmiths of the fourteenth century, required to complete the adaptation of the work to its new purpose as a retable. In considering this possibility it is desirable to take into account the fact that the reconstruction of the fourteenth century included a piece of work about which there has been considerable discussion, but which, in the plain sense of the words, seems not unlikely to have been a tabernacle for the

⁷ Fully illustrated in an album of phototype and coloured plates by Drexler und Strommer, *Der Verduner Altar . . . im Stifte Klosterneuburg bei Wien*, 1903. Also in full-size chromo-lithographs in Camesina und Arneht, *Das Niello-Antependium (sic) zu Klosterneuburg*. 1844.

⁸ Plates 22, 23, 24 and 28, 29, 30, in Drexler's work. The author demurs to the view of their being executed in the fourteenth century, considering rather that they may be original panels renovated (pp. 4, 11); but the testimony of style is conclusive against this theory. See Camesina und Arneht, p. 5; and O. v. Falke in *Zeitschrift für Christliche Kunst*, XIX, 326-7, 1906.

⁹ Cf. *Adam and Eve*, Drexler und Strommer, pl. 28.

Host arranged as part of the retable.¹⁰

The known facts of Nicholas of Verdun's life are scanty enough. His productions include two signed works—the enamelled altarpiece at Klosterneuburg, dated 1181,¹¹ and the Shrine of Notre-Dame at Tournay finished in 1205.¹² These two works serve as the standard by which his style is known. By comparative criticism the shrines of St. Anno at Siegburg and of St. Albinus at Cologne, dating from 1183 and 1186 respectively, have been attributed to him, and the shrine of the Three Kings at Cologne has been recognised as his masterpiece.¹³ This last was no doubt executed in the interval between 1186 and 1205. Nicholas of Verdun is thus identified as the successor of Frederick, the monk of St. Pantaleon, in the leadership of the Cologne school of goldsmiths, and the introducer of the Lotharingian style observed about this date in its productions. A smaller work, a reliquary formerly at Arras, is also his, as shown by the distinctive late Romanesque foliage decoration on a blue ground which was one of his characteristics.¹⁴

¹⁰ The words of the chronicle recount the sending of the damaged work to the goldsmiths at Vienna, who regilded it "und machten das schon zibarn darauß und unser frauen bildet mitten darein in der eeren." (Drexler und Strommer, p. 3.) Dr. v. Falke assumes that the "Zibarn" was the enamelled ciborium on a foot still belonging to the church. (Illustrated and described in Drexler und List, *Goldschmiede-Arbeiten in dem regul. Chorherrenstifte Klosterneuburg bei Wien*, 1807, pl. 6.) But that interpretation is by no means certain. (O. v. Falke in *Zeitschrift für Christliche Kunst*, XIX, 324-5, 1906.)

¹¹ See Note 7.

¹² Illustrated and described by L. Cloquet in *Revue de l'Art Chrétien*, XLII, 1892, with coloured plates of the enamels. See also O. v. Falke, *Der Dreikönigenschrein* (as before), figs. 11-15. The inscription giving the name of Nicholas, now lost, was fortunately recorded in the seventeenth century. (Cloquet, p. 309.)

¹³ O. v. Falke in *Zeitschrift für Christliche Kunst*, XVIII, 161, 1905. The shrine of the Three Kings is magnificently illustrated in the same author's *Der Dreikönigenschrein*, already referred to. For the Anno and Albinus shrines see v. Falke and Frauberger, *Deutsche Schmelzarbeiten des Mittelalters*, pl. 49-54, and col. pl. xiv-xxii.

¹⁴ More than fifty years ago a gifted French antiquary observed that this object and the Shrine of the Three Kings were by the same hand. See C. de Linas, *Emaux champlevés de l'Ecole Lotharingienne. Notice sur un reliquaire appartenant aux religieuses Ursulines d'Arras*, 1866 (5 plates), p. 39. (Reprinted in part in *Le Beffroi*, III, 1866-70.) A photo-lithograph in Weale and Maes, *Album des objets . . . exposés à Malines en 1864*, *Orfèvrerie*, No. 14. See also v. Falke, *Der Dreikönigenschrein*, fig. 16.

It is highly probable that Nicholas was trained in the workshop of Godefroid de Claire.¹⁵ It is obvious that his work at Klosterneuburg must have been preceded by a long practice in the goldsmith's art, dating back perhaps into the middle years of the twelfth century. His name indicates an inhabitant, and probably a native, of Verdun, and like the style of his art proclaims him as belonging to Lotharingia with its traditions of classical antiquity. We have no knowledge of any work executed by him at Verdun; he appears as one of those lay craftsmen then beginning to replace the monastic workers of the earlier age, travelling from place to place as their work demanded. He disappears early in the thirteenth century; the ends of the shrine of the Three Kings already show the hand of a successor, and the Tournay shrine of 1205 gives the latest date known for his work. The relation to the stained glass of the period shown by the drawing of his enamels is obvious, and it has been suggested that another Nicholas of Verdun, a glassworker, admitted as a burgess of Tournay in 1217, may be his son.¹⁶

The mastery of action and expression in the human figure displayed by Nicholas of Verdun, the beauty and characterisation of his heads, and the easy flow of his handling of drapery, place him in the front rank of mediæval artists. The astonishing quality of his art, eloquently appreciated by a distinguished critic, the late M. Emile Molinier,¹⁷ has been still more clearly demonstrated since the researches of Dr. v. Falke identified the finest of the great shrines at Siegburg and Cologne as his work. The beauty of the figures in silver on the shrine of the Three Kings may best be judged by saying that in style they approach the figures in the sketch-book of Villard de Honnecourt, and the Visitation group of Reims cathedral.

¹⁵ The grounds for this conclusion are stated by v. Falke in *Zeitschr. für Chr. Kunst*, XVIII, 167, and *Der Dreikönigenschrein*, p. 14. See also *BURLINGTON MAGAZINE* XXXVII, 17, note 16.

¹⁶ Cloquet, *op. cit.*, p. 325.

¹⁷ "Nicolas de Verdun peut prendre place à côté des plus grands sculpteurs du XII^e et du XIII^e siècle; c'est un artiste, auprès duquel les autres orfèvres, quels que soient leur savoir ou leur virtuosité, passent au second plan." (*L'Orfèvrerie*, p. 164.)

THE TEXTILE EXHIBITION AT SOUTH KENSINGTON BY FRANCIS BIRRELL

THE Franco-British exhibition of textiles now on view in the North and adjoining courts at the Victoria and Albert Museum enables those of us who rarely have left England to judge for ourselves what French weaving means, and great pains have been taken to put the exhibits in a sympathetic setting. But it is par-

ticularly important when reviewing an exhibition of this importance to try to straighten out one's aesthetics. It is surely true that tapestry weaving is one of the purely decorative arts. Like stained glass and wallpaper, it has been most successfully practised in two dimensions. But after the sixteenth century, it followed painting in the search for three-dimensional expression,



Falconry. Franco-Flemish tapestry; early 15th century. 13' by 5' 2" (Musée des Arts Décoratifs, Paris)



Bear Hunting. French tapestry; first half of the 15th century. 4' 11" by 5' 10" (M. Demotte)

and along these lines was never able to do more than feebly follow in the wake of the painters.

That extraordinary achievement of the modern Gobelins factory, the imitation of the Raffaellino del Garbo in the Munich gallery, is the *reductio ad absurdum* of the method. Thus, for all his limitations, Morris has been the most successful of modern tapestry weavers, for he returned to two-dimensional composition.

We are happy to be able to admire in the present exhibition two supremely beautiful specimens of mediæval tapestry, the famous *Falconry* [PLATE I], lent by the Musée des Arts Décoratifs, and the hardly less lovely *Bear-hunting*, lent by M. Demotte [PLATE II]. These pieces, small and unobtrusive compared with the huge products of the Gobelins factory, represent the golden age of tapestry weaving. The designers have realised clearly the limits of their craft, and by observing the convention, have achieved a breadth of design we shall not find again in our pilgrimage through the centuries. The three pieces from the famous set which once decorated the walls of Reims Cathedral are fine specimens of early sixteenth-century work, and as the compiler of the guide excellently remarks, are without that insincerity which mars so much early Renaissance work. But still they show the designers feeling their way after the third dimension, and this attempt imparts an almost niggling quality to the design, which hinders the complete triumph that it almost obtained. And, in truth, the designers are saved by their own limitations. Raphael had not yet shown them how it ought to be done. For rarely has a first-class genius interfered in somebody else's job with more disastrous results. His cartoons are among the supreme achievements of Renaissance art. But he sent all the tapestry weavers running off in the wrong direction. Very charming too are two small Franco-Flemish panels, lent by Major the Hon. J. J. Astor, and which represent carnal and spiritual love. [PLATE III.] Though these pieces date also from the early years of the sixteenth century, the conventions have been perfectly observed, without this implying any archaistic limitation of technique. These two little tapestries enable one to realize that the search after pictorial effect was not inevitable, and that there was room for development along the old lines.

The North Court, now for continental reasons, transmogrified into a "Salle d'honneur," contains some of the most famous tapestries ever produced by Gobelins, which are well known by reproduction to all interested in the subject. It is a privilege to be able to see them, and they are well shown in their proper surroundings, with furniture and carpets of the period to match.

But we feel they were made a bit too much with an eye on the "salle d'honneur." The best art is outside time and space and hence liberates no historical or archeological complex; we are much too interested in looking at the thing itself to pay any attention to our learned companion babbling in our ear. But it is impossible to look at these great seventeenth-century Gobelins, with their Savonnerie carpets, commodes, and sofas, without thinking of the setting for which they were intended and the great king whose glory they were designed to increase. The set *Les Sujets de la Fable*, designs attributed to Giulio Romano and Raphael, are most bold in colour and cunning in technique. But still we now lend a willing ear to our learned friend, who did not notice our earlier indifference, as he tells us of Versailles and its superb monarch, of Turenne and Colbert, and above all of Saint Simon. In fact our deepest nature is not stirred, though our intellect is vastly entertained. To be bored by the historian now would prove not an excess of sensibility, but an absence of general education. This does not mean that "Louis XIV" was bad. On the contrary it had great merits. It was at any rate the careful product of a dignified and well-educated age. Most "art" satisfies neither the intellect nor the emotions. As Dr. Johnson said of the metaphysical poets: "Great labour directed by great abilities is never wholly lost. . . . To write on their plan it was at least necessary to read and to think." But more is necessary than reading and thinking, though both are excellent things, and we could do with a good deal more of both. But the artificers of Louis the Great lacked the spiritual earnestness that can alone achieve the highest success.

We were particularly glad to notice the excellent display of furniture, which the Museum was able to provide from its own collections. The bequests of Mr. H. König and Mrs. Lyme Stephens were among the best things in the court, though we would particularly commend the good firescreen covered with Royal D'Aubusson tapestry, lent along with some extremely "handsome" Savonnerie carpets by the Earl of Crawford. Passing out of the "salle d'honneur" into the adjoining court, we are in happier mood. As we look at these delightful products of eighteenth-century *légèreté*, we feel that the iron grip of the old tyrant has been mercifully removed. Both as literature and art, these charming eighteenth-century panels are preferable to the seventeenth-century products. The rhetoric and constant straining after effect are gone. It is not for nothing that the ladies and gentlemen have got out of their Greek clothes, while even when they are dressed up, one feels they are just happy people off to a fancy-dress ball. The Chinoiserie

are delightful in their folly, the *Départ pour la pêche*, showing at the same time real merit as design, while the *Fragments d'Opéra* (Vertumnus and Pomona) shows the eighteenth century at its best. The treatment is most sympathetic, and a sense of design very interestingly controls the whole. This piece of Beauvais is given to Boucher, the cunning forerunner of the astonishing Goya, some of whose tapestry designs were recently to be seen at Burlington House. An amazing attempt at realism are two tapestries from a series *Convois militaires*, lent by Mr. Wildestein. These are late eighteenth-century Beauvais work and show a curious blend of naturalism with a baroque courage, picked up perhaps in Tiepolo's workshops.

The magnificent array of Napoleonic silks in the Central Court is almost blinding in its effect; they are no doubt in their way very successful. But they are terribly the appurtenances of the parvenu, trying to keep up the style of the "old massa." Still they are very important historically. From them the modern French standards descend. Napoleon broke one tradition and started another, in art as in politics. Nothing could be the same after the deluge.

In contrast two brocades woven for Marie Antoinette, charm the eye with their comparative chastity.

After all this, it is quite a relief to turn to the English side of the exhibition, though the work of our own country is not nearly so richly represented as that of France. But when we say English, we mean English, and emphatically do not mean a mere bastard imitation of what was most repulsive in the French art of the day. The Moorfields carpet, dated 1769, has all the ugliness of the worst Aubusson carpets without any of their strident energy. But very lovely is a heraldic stole of the early fourteenth century, an exquisite specimen of *opus anglicanum*, which was exhibited at the Burlington Fine Arts Club Exhibition of English Embroidery. We envy the owner of this delightful piece, and should like to see it in our national collections near the Syon Cope. Worthy of notice, too, is an excellent collection

of late Elizabethan and James I embroideries, mostly charming tunics and caps, as delightful to wear as to look at.

English tapestry is but poorly represented. There is no specimen of our Warwickshire looms. It is a great pity that the tapestry maps could not have been stayed for the occasion. They could have held their own with their French allies. Nor is there much Mortlake, from whom Gobelins learnt so much, though the *Naked Boys*, lent by the Duke of Rutland, is a charming specimen of Mortlake's later style. They are but variants of Italian children born in Ferrara some 160 years earlier, and who can be seen in the Salting collection, along with the original sketch attributed to Giulio Romano. But with the passage of time these children have taken on an English quality.

The absence of any early English carpet is to be regretted. It would have been good to see Lord Sackville's beautiful example, which shows such a genuine understanding of Oriental art. Among many other important loans we should have liked to discuss more fully is an admirable series of "Tenières," lent by Lord Crawford, which may be compared with that recently acquired by the Museum and illustrated in the BURLINGTON MAGAZINE.¹ These tapestries really have decorative value, and the artists have developed a formula for three-dimensional expression, which is more successful than any known to Gobelins designers. A curious Flemish tapestry, dating from the earlier years of the sixteenth century, is lent by H.M. the King. It is astonishing that such work should be produced so late. It is a perfect example of the decadent primitive, which Major Astor's panels emphatically are not.

But it is impossible when reviewing so important an exhibition to do more than notice very inadequately some of the more important loans. For the exhibition is of real historical importance and reflects the greatest credit on the committees concerned in its organisation. We offer them our heartiest thanks.

¹ Vol. xxxviii, p. 31 (Jan., 1921).

A PORTRAIT OF THE UGLIEST PRINCESS IN HISTORY BY W. A. BAILLIE-GROHMAN

THE accompanying plate [A] is from the portrait of Duchess Margaret of Tyrol, better known as Pocket-mouthed Meg, by the hand of Quentin Matsys. For more than half a century it was buried away in the private collection of the Seymours, and one of the last connoisseurs who examined the panel seems to have been Waagen, who described it (II. 243) as "A

frightful old woman; half-length figure larger than life, painted with fearful truth in his (Quentin Matsys') later brown flesh-tones. Greatly resembling a caricature of a similar kind drawn by Leonardo da Vinci." Wurzbach (p. 117), when giving a German translation of this passage, adds that in the year 1856 the picture was in the collection of H. Danby Seymour. From him it seems to have passed into the possession of



Pair of tapestry panels, with figures emblematic of the Virtues and Vices. Franco-Flemish; 16th century. 6' 6" by 2' 11" and 7' by 2' 11". (Major the Hon J. J. Astor)



A *Duchess Margaret of Tyrol*, by Quentin Matsys
Panel 20" by 19" (Mr. Hugh Blaker)



B Drawing commonly attributed to Leonardo da Vinci. (Windsor Castle Library)

A Portrait of the Ugliest Princess in History

the late Alfred Seymour, who bequeathed it to his daughter, Miss Seymour, by whom it was sold at Christie's on January 23rd, 1920, at a price which did not reach four figures. I obtained permission from the courteous purchaser of the panel, Mr. Hugh Blaker, to examine it at greater leisure than was possible while it hung on the walls of the King Street rooms.

The panel, which measures 29 by 19 inches, and is in a very perfect state of preservation, shows, in the treatment of the white draperies, the persistent use of the "point"—probably the sharpened end of the paint-brush—by which means the modelling of the folds is accentuated. The same is to be said regarding the pattern of the head-dress, the dark ground showing through the design which is picked out in green and red pigments, and thus given the effect of minute finish. Though it is many years since the writer saw another Hapsburg portrait by the same hand, i.e., Emperor Maximilian's in the Amsterdam Museum, if memory is not at fault, a similar technical manipulation is there observable.

If Waagen's acute judgment was correct in respect to the brown flesh-tones being noticeable only in Matsys' later works, one panel was painted long after Matsys' emigration to Antwerp from Louvain where, as Van Evens has shown, he was born (he is entered in the Liggeren in 1491, his name being spelt Massys). Not improbably it was painted in the third decade of the 16th century after his meeting Albrecht Durer on the latter's famous journey to the Netherlands. This brings us to the drawing [PLATE B] preserved in the Windsor Castle Library, and which, almost certainly, is the one to which Waagen alludes as a work of da Vinci's. Doubts as to the correctness of this attribution have lately been raised, and the writer is informed that some little time ago the Director of the Uffizi expressed the opinion that the drawing, though strongly reminiscent of certain of the grotesques at Windsor and Venice, is not by da Vinci. However this may be, it is very improbable that the drawing was copied from the painting. An artist sketching the picture would have adhered more closely to the details, such as the pattern of the head-dress, the folds hanging over the same, the position of the chin, and would have kept more closely to the proportions of the face and particularly of the forehead. Hence one may assume that the drawing is the earlier of the two, though, of course, it cannot have been taken from life, for Margaret died nearly a hundred years before Matsys was born. Curiously enough the picture or the drawings struck the fancy of two later artists. Hollar's engraving, of the *Rex et Regina de Tunis* proves this, though it is puzzling how he came to give the couple that impossible title. He also brings da Vinci into the frame! An artist of our own time, Tenniel,

must also have been acquainted with one or the other when he drew his famous Duchess in "Alice in Wonderland." He may have seen our picture in the collection of Alfred Seymour.

It is to be hoped that the present owner will continue his efforts to trace a portrait of the Duchess which we know was included in the second half of the 16th century in the collection of Archduke Ferdinand of Tyrol at his castle of Ambras near Innsbruck.¹ Subsequently it may have passed into the hands of Archduke Leopold William,² for an inventory mentions:—"Ein Contrefeit eines alten Weibes mit blossen Brustten in einem rothen Kleid und Schleier auf dem Haupt, Höhe 2 Spann 1 Finger und 1 Spann 9 Finger breit. Original von Quentine Masseys, Mahler von Leuwen." By identifying the painter as a native of the city which he left for good in or about 1491, the age of our panel would be increased by some thirty years.

The princess was reputed to be the ugliest woman of her time, and the legends of which she is the centre would suggest that she was also the wickedest and most licentious. The Duchess's father, Duke Henry of Tyrol and Gorizia, was the most improvident of spendthrifts. In 1317, a year before Margaret's birth, certain Innsbruck wine and fish merchants, and soon afterwards, the butchers of Bozen, went so far as to capture him and hold him up to ransom. Politically he was also unfortunate, for his claim to the throne of Bohemia on the strength of his having wedded the King of Bohemia's daughter never materialized in more than his empty title of King. Not having any sons, Margaret became heiress to vast dominions. Her father tried to regain for his family the lost throne by marrying her at the age of twelve to the even more youthful Prince John, son of the blind King John of Bohemia who was killed at Crecy. She must have developed her virago's temper at an early age, for she chased her husband and his Bohemian courtiers summarily out of the country on the plea of his impotency. The ensuing divorce suit heard by the Bishop of Choire brought to light details that made it the most sensational case of the age, and one of which two historians have left very curious details.³ Margaret did not await the end of it, and as intervening King's Proctors were unknown in mediæval Tyrolese jurisdiction, she boldly defied the Pope's fulminations and excommunication by wedding in an altogether illegal manner the stalwart and handsome Louis of Bradenburg, son of the then Emperor of

¹ Primmer mentions that this portrait bore the number 78. He adds that the Hapsburg portraits in *voller Emblematur* used to hang in the famous Saal, a gallery some 140 feet in length.

² This son of the Emperor Ferdinand II., who for many years was Governor of the Netherlands (in the middle of the seventeenth century) owned a very famous collection of paintings.

³ Cf. Steyerer and Tgnatz Zingerle.

Germany. But even he was unable to satisfy her amorous proclivities; countless intrigues, not a few with lowly-born but handsome peasant youths who received substantial rewards in the shape of estates and noble rank, being episodes of her dissolute reign. Finally poison is said to have removed from her vicious path her husband and her son, just as the latter had attained his majority and was about to take up the reins of government.

When we examine into the origin of her nickname, *Maultasche*,⁴ a word which English writers have turned into Pocket-mouthed, we find that the idiom of the time the word meant box on the ear. A tale is told how in a youthful squabble with one of her Bavarian cousins of the Wittelsbach clan, the latter smote Margaret on her cheek. She did not let the incident interfere with her subsequent intercourse with her Munich kinsmen. During her long life these

⁴ Now obsolete, it was still used in that sense a couple of centuries later. In a curious MS. quoted by Schoft it is said that Christ received 102 *Maultaschen* from the Jews.

and her not quite so closely related Hapsburg kinsmen were rivals for her favour, and at the death of her son and her heirs these rivals, to one of whom the two duchies of Tyrol and Gorizia were bound to fall, tumbled over each other to first reach Margaret's side. But for once the Hapsburgs proved the nimblest, and by a phenomenally fast winter trip over the snow-laden Alps from Vienna, the energetic Rudolph IV of Austria managed to reach his cousin's court on the thirteenth day after the young Prince's "sudden demise," thus forestalling his slower-footed rival, whose case, however, was anyhow a doomed one, for dissimulating Margaret had apparently never forgotten the *Maultasche* he had inflicted upon her when they were children. The day following Duke Rudolph's arrival, on January 26th, 1363, Duchess Margaret signed and sealed the great parchment sheet by which Tyrol and Gorizia passed to the Hapsburgs, in whose hands it remained until the other day.

AN EARLY CHRISTIAN IVORY RELIEF OF THE MIRACLE OF CANA

BY ERIC MACLAGAN

THE Victoria and Albert Museum has recently acquired from an old English collection an ivory relief which, though unfortunately only half of the original panel has been preserved, may serve to throw light on a difficult problem in the history of Early Christian art. Apart from its archæological importance the relief is of peculiar and remarkable beauty, as may be seen from the accompanying illustration [PL. I; cf. PL. III, VIII], enlarged for convenience to twice the linear dimensions of the original.

The panel itself measures 93 millimetres (3.65 inches) in width, but it may possibly have lost a millimetre or so on the right hand side; the height, to the top of the central figure, is 113 millimetres (4.45 inches). The ivory, which is slightly worn, is yellowish in colour, the back considerably scratched. The panel is pierced with four circular holes, no doubt for pegs to attach it to a larger framework. It has been given the number A1—1921.

The scene represented is clearly part of the Miracle of Cana. In front are six pots of very peculiar form, subtly arranged in a pattern of varied rhythm. To the left is a servant filling one of these pots from a wine-skin (which is marked with a small incised circle); the twisted stream which flowed from the mouth of the skin has been broken away. To the right a younger

servant carries on his shoulders a little wine-jar. In the centre a third servant, whose right arm has been broken away, holds in his left hand a slender cylindrical vessel, apparently an *alabastron* or scent-bottle. Each of the servants is wearing a short sleeveless tunic, decorated with embroidered or tapestry-woven ornament. The boy with the jar, whose tunic seems to be slit at the sides like a modern shirt, has a neck-band and a nearly square panel on the breast. The other two servants, whose tunics (like the boy's) are girdled at the waist, have narrow *clavi* on each side of the breast as well as the neck-band.

Fortunately another ivory relief enables us to reconstruct with some certainty the missing upper part of the panel, which was probably a little smaller than the part which has been preserved. The great ivory *paliotto* which now serves as an altar frontal in the sacristy of the Cathedral of Salerno includes a panel the lower half of which represents the *Miracle of Cana* [PL. III, A]. Here, though the shape and disposition of the vases has been completely changed, the figures of the three servants are so closely related to those on the panel at South Kensington that some community of origin may be taken as certain. We may conclude accordingly that the central figure was holding up in his right hand a cup of the miraculous wine and offering it to Christ, Who was seated (or rather reclining) to the left of the usual *sigma*-shaped



The Filling of the Water-Pots at the Miracle of Cana (South Kensington)
(Enlarged to twice linear dimensions)

table (perhaps with the Virgin beside Him), while the "ruler of the feast" was on the spectator's right.

The exact relation of the Salerno and South Kensington reliefs is a matter of great interest, but it may be more convenient to discuss it at a later point. The South Kensington relief, however, does not stand alone, and at least two other ivories are so closely similar to it in style that we may almost be justified in regarding them as being by the same hand. These two panels, one of which is preserved in the Museo Archeologico at Milan and the other in the Musée de Cluny at Paris, each represent a saint standing in the attitude of prayer [PL. III, x & xi]. The figure on the Paris panel has no symbol which might make identification possible, but the kneeling camels and the inscription on the Milan panel show that the saint represented is St. Menas, whose shrine in the neighbourhood of Alexandria was a chief centre of devotion in Christian Egypt. The tunics worn by the two saints are sleeved, and reach below the knee; but the embroidered or woven ornament is treated in precisely the same way, by light cross-hatching within a bordering line. Both tunics have a border at the hem, and medallions at the knees or a little above them. St. Menas wears *clavi* with heart-shaped or leaf-shaped pendant ends, like the two taller servants in the South Kensington relief, while the saint at the Cluny Museum wears a rectangular panel on the breast like the boy. The faces, with their peculiar narrow eyes and pouting lips, are almost identically rendered, as are the tight rose-like curls that surround them.

Even if these two reliefs of saints are not (as I am inclined to think they are) by the same artist as the *Miracle of Cana* relief, there can be no question that they belong to the same period and school. But the *St. Menas* panel is traditionally and stylistically connected with a well-known and remarkable series of ivories, five or six of which are exhibited beside it in the Museo Archeologico at Milan. These ivories represent scenes in the life of St. Mark the Evangelist [PL. II, II-VI, III, XII], and it has long been believed that they formed part of the decoration of an ivory chair, said to have been that of St. Mark, which was formerly venerated in the Cathedral of Grado among the lagoons at the head of the Adriatic.

The Victoria and Albert Museum already possesses another ivory relief (270-1867) belonging to this series. It represents St. Mark writing his Gospel under the dictation of St. Peter, who is inspired by an angel [PL. II, I]. Like the relief of the *Miracle of Cana*, this has lost its upper part, which an inscription shows to have represented the city of Rome, no doubt symbolised by an architectural background of

roofs, domes and towers like those in the Milan reliefs.¹

Two other ivories, representing scenes in the Gospel story, have been associated on purely stylistic grounds with the St. Mark series. One of these, with the *Raising of Lazarus*, is in the British Museum (No. 27 in Dalton's Catalogue); the other, with the *Annunciation*, is in the comparatively inaccessible Trivulzio Collection at Milan [PL. III, VII & IX]. These two reliefs, though closely related to one another in design, appear to show some differences of handling. Maskell in his 1872 Catalogue of *Ivories* (p. 110) had, however, already recognised the kinship of the Lazarus panel to the *St. Mark and St. Peter*. We have then twelve ivory reliefs more or less closely connected with one another, not indeed all by the same artist but probably all (with one possible exception) from the same school and period as well as from the same piece of church furniture.²

The twelve reliefs, with their subjects and dimensions, are given in the following list:—

PL. II, I, St. Mark writing his Gospel at Rome under the dictation of St. Peter—the upper part missing. H.13.5, W.10.1 centimetres.³

PL. II, II, St. Mark delivering his Gospel in the Pentapolis of North Africa (the Cyrenaica). H.19.5, W.10.8.⁴

¹ It is hardly possible to accept Mr. Alfred Maskell's contention (*Gazette des Beaux Arts* (II. 1900), p. 394) that the South Kensington *St. Mark and St. Peter* does not belong to the Milan series, but is a ninth century imitation of the Carrand diptych in the Bargello.

² The literature connected with these ivories (excepting the *Miracle of Cana* relief, here published for the first time, and the relief at Cluny, which so far as I know has not previously been published, at any rate in relation with the others, though it has been incidentally mentioned by Venturi and Strzygowski) is a considerable one. The fullest account of the *St. Mark* series at Milan and South Kensington is that given by Graeven in his essay *Der heilige Markus in Rom und in der Pentapolis* (*Römische Quartalschrift*, XIII (1899), pp. 109ff.); there are photographs of these, of the Milan *St. Menas*, and of the British Museum *Raising of Lazarus* in Graeven's *Elfenbeinwerke*, I & II (from which the corresponding blocks on PLS. II & III have been made), and reproductions of the reliefs in Italy (including the Trivulzio *Annunciation*) in the second volume of Venturi's *Storia* (Figs. 439 & 451-457). Other general references are to be found in Bertaux, *L'Art dans l'Italie Méridionale*, I. pp. 430ff.; Cabrol, *Dictionnaire d'Archéologie Chrétienne*, s.v. *Alexandrie* (Archéologie), col. 1124; Dalton, *Byzantine Art*, pp. 213 & 234; Kaufmann, *Handbuch der christlichen Archäologie*, pp. 543-4; Strzygowski, *Orient oder Rom*, pp. 73ff, *Hellenistische und Koptische Kunst*, p. 80, and *Byzantinische Zeitschrift*, IX (1900), p. 606 (the last a review of Graeven's essay). Particular discussions of the *St. Peter and St. Mark* at South Kensington are to be found in Maskell's *Catalogue*, p. 109, and in Westwood, *Fictile Ivories*, p. 68 (for the Milan (Museo Archeologico) ivories, of all of which there are casts at South Kensington, see pp. 69 and 70); of the *Raising of Lazarus* at the British Museum in Dalton's *Catalogue of Ivory Carvings*, p. 21, and *Catalogue of Early Christian and Byzantine Antiquities*, No. 296; and of the *St. Menas* at Milan in Kaufmann, *Ikongraphie der Menas-Ampullen*, pp. 96 & 98-9, and *Die Menasstadt*, p. 65. The Trivulzio *Annunciation* is carefully engraved in outline, full size, in Garrucci, *Storia*, VI, 453; see also Schlumberger, *L'Épopée Byzantine*, I. p. 48, Stuhlfauth, *Altchristliche Elfenbeinplastik*, pp. 176ff, and Molinier, *Les Ivoires*, pp. 77-8.

PL. II, III, St. Mark gazing upwards at a vision—a fragment only, split vertically from the panel. H.10.5, W. about 4.5.⁴

PL. II, IV, St. Mark entering Alexandria and healing Anianus the shoemaker, afterwards bishop. H.10.5, W.0.⁴

PL. II, V, St. Mark baptising Anianus and his household. H.10.5, W.0.5.⁴

PL. II, VI, St. Mark consecrating a bishop and priests on his second visit to the Pentapolis. H.10.5, W.0.5.⁴

PL. III, VII, Annunciation. H.10.5, W.0.7.⁵

PL. III, VIII, Miracle of Cana—the upper part missing. H.11.3, W.0.3.³

PL. III, IX, Raising of Lazarus. H.19.5, W.0.⁶

PL. III, X, St. Menas in prayer. H.10.2, W.8.5.⁴

PL. III, XI, A Saint in prayer. H.10, W.8.⁷

PL. III, XII, A Saint, perhaps St. Mark entering Aquileia, holding a scroll. H.10.2, W.8.5.⁴

It will be observed that these reliefs may readily be divided into three groups. The first [PL. II, I-VI] is entirely concerned with the life of St. Mark; the second [PL. III, VII-IX] with scenes from the Gospel story, none of them, however, related by St. Mark in his Gospel. These nine reliefs (excepting PL. II, I, and PL. III, VIII, the two reliefs at South Kensington, each of which has lost the upper part) all measure exactly nineteen and a half centimetres in height; and there is no reason to suppose that the missing portions of PL. II, I, and PL. III, VIII, would not have brought them up to the same height. Their width, excepting PL. II, III, which is clearly a fragment, varies between nine and about ten and a half centimetres, but one of the narrowest of these [PL. III, IX] seems to have lost the flat flanges at the sides which may be seen in most of the others, and it is probable that parts of these flanges may have been pared off in others as well. Allowing, however, for a slight variation in width, we may consider these nine reliefs as being, for practical purposes, uniform in size.⁸

The third group [PL. III, X-XII] is also uniform in size, at about ten by eight and a half centimetres; the measurements of PL. III, XI are taken from the old Cluny catalogue which ignores fractions of a centimetre. This is practically half the size of the other reliefs. It is just possible that two reliefs like PL. III, X and

PL. III, XI may have been sawn apart, but if they once formed one panel it would be at least a centimetre taller and narrower than the others,⁹ and it seems far more likely that they formed part of a separate series or row, though they are almost certainly of the same period and style as the rest. On the other hand, PL. III, XII is obviously different in style and much coarser in execution, and it is quite probable that, as Graeven has suggested, it was added at a later date to fill a material gap, or to complete the legendary scenes represented so as to suit local requirements.

But setting aside PL. III, XII, it can hardly be doubted that all the other ivories belong to the same period. This is by no means obvious at first sight when the two reliefs at South Kensington [PL. II, I, and PL. III, VIII] are seen side by side. The handling is not quite the same. The ivory itself—that chameleon among materials—has reacted differently to the conditions of light and atmosphere to which it has been exposed. And yet the links which join them together will bear testing.

It is unnecessary to insist further on the many points of resemblance which indicate the common origin of PL. III, VIII, X, and XI. But it is impossible to compare the architectural backgrounds of PL. III, X and XI with those of the *St. Mark* group, particularly PL. II, II and VI, with their odd decoration of curling leaves like ostrich-feathers, without realising that they are closely connected. Turning from the architecture to the figures we find the same peculiar narrow eyes, the same lean fingers; the curly-headed boy on the right hand side of PL. II, VI might be a brother of the younger servant on PL. III, VIII, the new panel at South Kensington. Again, the panels of the *St. Mark* group are inevitably connected by the unusual type of the Evangelist, which is so like that associated in normal Christian iconography with St. Paul that until the publication of Dr. Graeven's essay the South Kensington panel [PL. II, I] was taken to represent St. Peter and St. Paul in Rome.

In the *Raising of Lazarus* [PL. III, IX] the same peculiarities of eyes and fingers are combined with the same fantastic architectural background; the feet, too, have the same long, almost prehensile toes. And if the types of the *Annunciation* [PL. III, VII] are more solid and the architecture more classical, still, to judge from the reproduction, the resemblances of this noble relief with others in the group under discussion, and especially with PL. III, IX are too marked to admit of a different origin. When in addition to these formal points of comparison we observe the material identity in size of the

⁹ The top of the St. Menas relief does look as if it had been cut away or pared off.

³ In the Victoria and Albert Museum, South Kensington.

⁴ In the Museo Archeologico (Castello Sforzesco), Milan.

⁵ In the Trivulzio Collection, Milan; I have never seen this ivory, and can judge it only from the one photograph available. The measurements are from Garrucci's engraving.

⁶ In the British Museum.

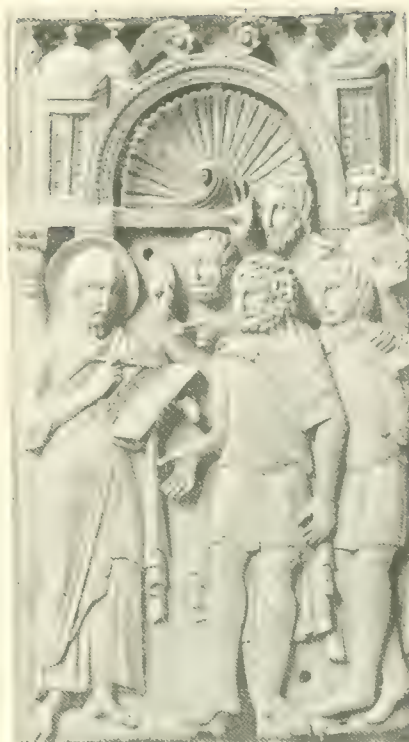
⁷ In the Musée de Cluny (1048), Paris.

⁸ The individual figures on the ivories vary considerably in scale, even on the same ivory, e.g. PL. II, IV, where the little figures are smaller than the servants in PL. III, VIII.

(Missing upper part representing the City of Rome)



I. *S. Peter and S. Mark in Rome* (South Kensington)



II. *S. Mark in the Pentapolis* (Milan)



III. *S. Mark in Alexandria* (Milan)



IV. *S. Mark in Alexandria* (Milan)
(Reduced to half linear dimensions)



V. *S. Mark in Alexandria* (Milan)



VI. *S. Mark in the Pentapolis* (Milan)



VII. *The Annunciation*
(Trivulzio Collection)

(Missing upper part representing the Wedding Feast)



VIII. *The Miracle of Cana*
(South Kensington)



IX. *Raising of Lazarus*
(British Museum)



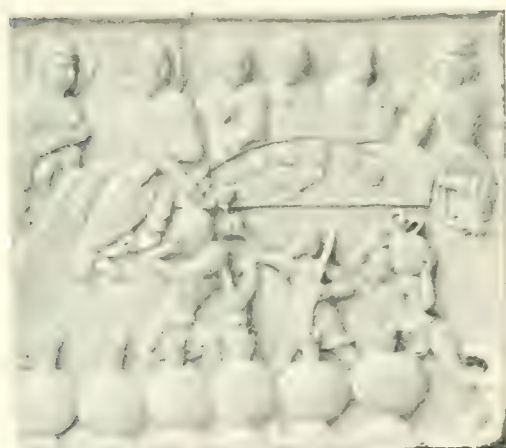
X. *S. Menas* (Milan)



XI. *A Saint* (Cluny)



XII. *S. Mark* (Milan)



A *The Miracle of Cana* (Salerno)
(Reduced to half linear dimensions)



B *The Raising of Lazarus* (Salerno)

first nine of these ivories (allowing for the obvious mutilation of PL. I, I and PL. III, VIII), and the presence in every one of the twelve panels, except the very fragmentary PL. II, III, and the admittedly aberrant PL. III, XII, of similarly spaced holes for fastening-pegs, it may fairly be taken for granted (as indeed most recent authorities have agreed) that a common place and period of origin must be sought for the whole group.

But as to this place and period two very divergent views have hitherto been expressed. It is hardly necessary to detail here the opinions held as to separate panels before the continuity of, at any rate, the main part of the group had been recognised.¹⁰ But Graeven in his essay of 1899, and, following him, Strzygowski, Kaufmann, Leclercq (in Cabrol's *Dictionnaire*), Diehl (in *L'Art Byzantin*) and others,¹¹ place the fabrication of these ivories in Egypt or its immediate neighbourhood at a date in or about the sixth century; while Bertaux, Venturi, and Dalton date them five or six centuries later and suppose them to have been made in South Italy, under the influence of Monte Cassino, in the same school as the Salerno *paliotto*.

The evidence in favour of Graeven's view has always been very strong. To begin with, Bertaux himself admitted the difficulty of explaining the presence of so definitely Egyptian (or Coptic) a saint as St. Menas, treated in so Egyptian a fashion, in a South Italian work of a date when his cult must already have declined.¹² It is true that there were early churches dedicated to him in Constantinople and Rome, and that he figures (though in a very different form) on the gorgeous eleventh century Byzantine enamelled book-cover with the relief of St. Michael in the centre in the Library of St. Mark at Venice.¹³ But a comparison between the ivory relief [PL. III, x] and a fifth or sixth century marble relief from the nunnery of St. Thekla at Dechêle, now in the Museum at Alexandria, published by Kaufmann (*Ikono-graphie der Menas-Ampullen*, Fig. 35), makes it almost impossible to doubt that they belong to the same period and school. The marble relief, though it has no architectural background and the drapery is treated in a simpler, more "classical" fashion, without ornament, has even the same peculiar convention (which may be paralleled in Coptic stone-carvings) for the curled hair, the eyes and the mouth.

Graeven himself has dealt fully with the

¹⁰ Maskell, for example, had dated I. in the ninth century, Westwood II-VI in the ninth or tenth, Schlumberger, I and VII in the eleventh as Byzantine works of art.

¹¹ For the bibliographical references see Note 2.

¹² There is an interesting account of St. Menas and his cult in an article by Miss M. A. Murray in the *Proceedings of the Society of Biblical Archaeology* for 1907.

¹³ Illustrated in Dalton, *Byzantine Art*, p. 511, and elsewhere.

Egyptian or Coptic character of the long-bearded type of St. Mark and of the piled-up architectural backgrounds which occur in so many of the ivories under discussion; both these features are found in the presumably Coptic relief of St. Mark and the 35 Patriarchs of Alexandria in the Louvre¹⁴ which is perhaps definitely datable soon after the year 607.

As to date, the argument in favour of the sixth century for the *Annunciation* [PL. III, VII] based by Graeven¹⁵ on the wording of the inscription has been attacked by Venturi,¹⁶ who does not even admit that this ivory belongs to the Milan group. Venturi's reasons do not seem very convincing, but the point about the wording is not perhaps of very high evidential value, though the forms of the letters apparently do suggest the earlier rather than the later date. In the *St. Mark* group itself, however, sufficient attention does not seem to have been paid to the costume of the bishop who is being consecrated in PL. II, VI. His vestments, a loose chasuble worn over a long tunic with two vertical stripes reaching down to the feet, correspond exactly with those familiar in the sixth century mosaics at Ravenna (e.g., the figure of Archbishop Maximian in S. Vitale). It is hardly possible to suppose that a bishop or priest (other than an apostle) could have been represented as late as the eleventh century, when the regular liturgical vestments were already well established both in the Eastern and the Western churches, in so primitive a fashion.

The relief at Cluny [PL. III, XI], which was apparently unknown to Graeven, adds no positive evidence as to date, except in so far as its close resemblance to the relief of St. Menas [PL. III, IX] shows that the latter does not stand alone. But the newly-acquired relief of the *Miracle of Cana* does, I venture to think, considerably if not conclusively strengthen the case for an early origin for the whole group to which it so clearly belongs, and a few of the points connected with it may be noted here.

To begin with, Hellenistic influence is obviously still dominant in the composition, though it has been transformed by the new breath of life which was stirring through the art of the Eastern Mediterranean in the sixth century. The vigorous movement, the rhythmic interplay of the figures, can only be Greek in their inspiration. It does not even seem impossible that the three figures may have their origin in the representation of some purely secular banquet. Treated as they are, it would be difficult indeed to place them in the eleventh

¹⁴ *Monuments Piot* [I, PL. XXIII]; see also Dalton, *Byzantine Art*, p. 212, and Strzygowski, *Orient oder Rom, I.c.*

¹⁵ *Der heilige Markus*, p. 125.

¹⁶ *Storia*, II, p. 611, n.1.

century. The costume again is clearly late classical. The tunics are closely similar in ornament to those which have been found in such numbers in the burying grounds of Egypt, though my colleague Mr. Kendrick informs me that he is not acquainted with any actual example of a tunic with a mere central panel of ornament on the breast, like those worn by the boy to the right and the saint on PL. III, xi. But the *clavi* or stripes with their heart-shaped ends can be exactly paralleled, as can the two medallions worn about knee height by the saints on PL. III, x and xi. This is valuable evidence as to date, for the type of ornamentation with short *clavi* seems to have gone out soon after the seventh century except perhaps for ceremonial dress. It may be noted that long-sleeved tunics with *clavi* and *orbiculi*, very similar to that on the Cluny ivory [PL. III, xi], are worn by the two attendants on the fourth to fifth century silver Casket of Projecta at the British Museum (Dalton, *Catalogue of Byzantine and Early Christian Antiquities*, No. 304, Pl. XVIII, which may be of Alexandrian origin. But it would perhaps be unwise to press this in claiming an Egyptian origin for the group, for there is no evidence to show that similar tunics were not worn all over the Mediterranean region, or at any rate all over the Eastern part of it, in what we might call the Early Christian period, though accidents of soil-conditions and burial-habits have preserved them in Egypt alone. Certainly, however, there is nothing in this form of dress to militate against Alexandria as a place of fabrication; and that the artists concerned treated costume with particular realism may be seen from the strange garments worn by the natives of the Pentapolis in PL. II, ii, on which Graeven has already commented.¹⁷

For the strangely but very beautifully moulded water-pots, I know of no exact parallel. More or less similar vases, but always with handles, occur not infrequently as motives of decoration on textiles from Egypt, and several examples may be seen in the collection at the Victoria and Albert Museum.¹⁸ Incidentally it may be noted that they are of a shape utterly impossible for the pots of stone specified in the Gospel story of the miracle. The smaller jar carried by the boy on his shoulder is more normal in shape. If the cylindrical vessel held

by the central figure is (as I think it must be) an *alabastron*, it is certainly of rather unusual length and size, though it may fairly be compared with rather earlier Egyptian vessels exhibited in the Louvre and elsewhere.¹⁹ Such an *alabastron* may have been the mark of a butler; for a vessel absolutely identical in shape with that on the ivory is carried by the chief butler in the ninth century fresco of *Pharaoh's Feast* on the left wall of S. Maria Antiqua at Rome,²⁰ who further holds a cup like that on the Salerno relief.

As a representation of the Miracle of Cana the relief, if we may imagine it in its complete form, is not altogether without parallel, though it differs widely from the ordinary Early Christian iconography of the scene. This is conveniently summarised, with several illustrations, in the article (s.v. *Cana*) in Cabrol's *Dictionnaire*, and in E. Baldwin Smith's *Early Christian Iconography and the School of Provence* (1918), Table 5. The interest is normally concentrated on the actual performance of the miracle, so that the scene is condensed on the gilt glass discs to the single figure of Christ surrounded by the water-pots which he touches with a wand. In the earliest of all known representations, the wall-painting in the Catacombs of SS. Pietro e Marcellino, the feast is seen as a background to the miraculous act, but as a rule Christ appears either alone (as on the doors of S. Sabina) or with attendants (as on the ivory panel from the chair of Maximian or in the mosaic of S. Apollinare Nuovo at Ravenna), touching or blessing the water-pots. On the well-known sixth century ivory book-cover in the Treasury of Milan Cathedral²¹ the water-pots are actually being filled, while Christ blesses them, by a servant with an *amphora* on his shoulder. In Egypt a fuller representation may be traced in a wall painting of which unfortunately only fragments have survived; the feast was represented (with an almost naked woman reclining at the table), and servants certainly figured at one side, as may be seen from the inscription.²²

¹⁹ The curious resemblance, pointed out to me by Mr. Arthur Smith, with a type of very early (Mycenaean) Greek terracotta vessel, apparently a wine-taster, excavated in Cyprus, can hardly be anything but an accident. See *Excavations in Cyprus*, by Murray, Smith and Walters (1900), Fig. 68, No. 1108, p. 40.

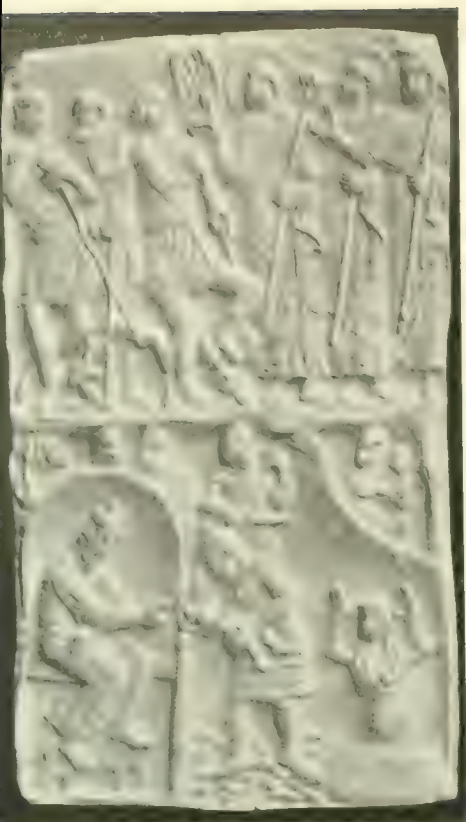
²⁰ See Grüneisen, *Sainte Marie Antique* (1911), PL. XXIV, 2. The whole composition may be compared with that of the Cana Feast; it is more or less derived from the corresponding miniature, three centuries earlier, in the Vienna *Genesis* (fol. xvii), where the butler, standing like the figure on the ivory, carries a very long amphora-shaped vessel without handles. A classical analogy for the Feast is supplied by the *Banquet of Dido* in the almost contemporary Vatican *Codex Romanus* of Virgil.

²¹ Venturi, *Storia*, I, p. 424; cf. Dalton, *Byzantine Art*, p. 202.

²² In the apse of the Catacomb of Karmouz, near Alexandria (perhaps third century). Cabrol, *l.c.*, Fig. 1987.

¹⁷ The rare scene of St. Mark delivering his Gospel in the Pentapolis also occurs in an eleventh century fresco in the crypt of Aquileia (see Lanckoronski, *Der Dom von Aquileia*, p. 90 and Pl. XVI), but the composition is not much like that on the ivory. For a full discussion of the use of tunics in Early Christian art see Grüneisen, *Sainte Marie Antique*, pp. 168ff.

¹⁸ The shape may also be compared to that of the handleless water-pots on the lid of the silver box (perhaps late fourth century) at S. Nazario in Milan (Venturi, *Storia*, I, p. 513). But the resemblance is by no means complete in either case.



C The Angels Appearing to the Shepherds, and The Massacre of the innocents



D The Nativity and The Flight into Egypt



E The Healing of the Blind Man, and The Maries at the Sepulchre (Salerno)



F The Last Supper (and The Miracle of Cana?) Silk-embroidered roundel from Egypt (South Kensington)



G The Filling of the Water-Pots. Miniature from the Gospels of Rabula (Florence)

On the gold altar of S. Ambrogio at Milan (of which the best available illustrations are in Zimmermann, *Oberitalienische Plastik* (1897), pl. 60-64), a relief to the left of the frontal (pl. 61) shows the *Miracle of Cana*. In this very strange composition the water-pots are being filled in the foreground by two tiny servants, one of whom distinctly recalls, by the movement of his arms, the left-hand servant in the ivory at South Kensington; Christ stands behind the water-pots in front of a building, with the gigantic figure of the Virgin towering above him, and in the upper corner the "ruler of the feast" sits tasting the wine. The date of this part of the much-disputed altar may be about the twelfth century. The very fragmentary fresco in S. Clemente at Rome dating from the middle of the ninth century (of which there is a small woodcut in Eitelberger's communication to the *Mittheilungen der k.k. Centralkommission* (Vienna, 1863), p. 307, Fig. 5) shows Christ and the Virgin standing before the water-pots with three other figures, one of whom is designated by a vertical inscription as ARCHITRICLINVS. Later, about 1174-1182, the Mosaic at Monreale Cathedral (Gravina, *Il Duomo di Monreale*, Pl. 17c) has the Feast in front of a building behind a *sigma* table; one servant fills the water-pots from a jar, and two more with napkins, the second carrying a covered cup, move towards the table from the right.

But a closer parallel to part at least of the new South Kensington relief is furnished by a page of the Syrian Gospels illuminated by Rabula in 586 at Zagba in Northern Mesopotamia, and now preserved in the Laurentian Library at Florence. On the margin of one of the opening pages with the Eusebian Canons the Miracle of Cana is represented; at one side of the arched border are the figures of Christ and the Virgin, at the other two servants filling the water-pots [PL. IV, G]. These figures are here reproduced for the first time from a photograph,²³ and it will be seen at once that (allowing for reversal) they have many analogies with the two similarly employed figures in the ivory.

I believe that another parallel may be found in an embroidered roundel or medallion from an Egyptian grave, unfortunately very imperfectly preserved, in the Victoria and Albert Museum, No. 815-1903 [PL. IV, F]. This is one of a series of silk-embroidered medallions,²⁴ probably from a robe, most of which as far as can be judged enclosed two scenes from the Gospel story. They probably date from about the seventh century. The upper part of the composition clearly represents the Last Supper,

with the Apostles seated behind a *sigma*-shaped table. But this subject exactly fills half of the roundel, and no more. Of the lower half only the figure on the extreme right remains, a servant carrying a small jar on his shoulder. But the upper part of the body corresponds almost line for line, so far as the rather inadequate skill of the embroiderer would allow, with the right-hand servant on the ivory. It is difficult to suppose that the whole foreground of a medallion of the Last Supper would have been filled with figures of servants and mere accessories, and I suggest that this medallion originally combined the two scenes of the Last Supper and the Miracle of Cana, just as one corresponding medallion (No. 814-1903) combines the Annunciation and the Visitation, and another (No. 813-1903) the Apparitions of the Angel and of Christ to St. Mary Magdalene.

There is a close connection, iconographically as well as symbolically, between the two scenes.²⁵ When the Wedding Feast at Cana is represented in Early Christian or Byzantine art it is generally, as Millet has pointed out, a condensation of the scene of the Last Supper. In some cases, as in the eleventh century miniature of the Byzantine Gospels at Parma²⁶ (and apparently in the small square panel of the Milan book-cover cited above), the Feast is reduced to four persons. Christ reclines at one end of the *sigma* table, the "ruler of the feast" at the other, and two figures are seated between them; immediately below, in a separate compartment of the miniature, Christ advances followed by the Virgin and the Apostles to bless the water-pots, behind which stand three servants. In the narrow space available in the missing upper part of the South Kensington ivory the feast may have been similarly compressed; but in the Salerno version of it we have besides the half-length figure of the Virgin (almost an essential for the adequate representation of the scene), and a third guest at the table.

The persistence of iconographical types in much of the art produced under Byzantine influence makes it hazardous to lay any heavy stress on arguments derived from them in a discussion as to date. But at least, while the general character of the South Kensington *Miracle of Cana* points to an early date, there is nothing in the iconographic evidence to contradict such a conclusion. A close connection between Syrian or Syro-Palestinian types and those in use in Egypt is fully in accordance with other evidence as well as with historical probabilities. And it is interesting to note that such a connection has already been suggested by

²³ I have to thank Comm. Guido Biagi for permitting me to have this photograph taken; the page is engraved in Assemanus and in Garrucci, *Storia*, Pl. 131. For the MS. itself see Dalton, *op. cit.* p. 448.

²⁴ About 8 or 9 inches in diameter.

²⁵ The early iconography of the Last Supper has been elaborately investigated by Millet (*Recherches sur l'Iconographie de l'Evangile*, 1916), and by Dobbert in *Repertorium XIV* and *XV* (1891-2).

²⁶ Millet, *op. cit.* Fig. 608.

Graeven and Strzygowski between the *Annunciation* relief [PL. III, VII] and the miniature of the same subject in the *Etschmiadzin Gospels*,²⁷ a manuscript closely related to the *Gospels of Rabula* at Florence; while certain parallels may perhaps be traced between the *Raising of Lazarus* relief [PL. III, IX] and the corresponding miniature in the *Codex Rossanensis*.²⁸

It is exceptionally difficult to fix with any degree of certainty the place of origin of moveable objects, such as ivories, belonging to the Early Christian period. But if this group of ivories is taken as a whole it may fairly be said that the prominence given to St. Mark, the first Patriarch of Alexandria, and (in five cases out of six) to scenes from his life directly connected with Egypt or the immediate neighbourhood of Egypt; the peculiar bald and long-bearded type assigned to him; the inclusion of the locally honoured St. Menas, and the striking resemblance between the ivory representing him and the Alexandrian marble relief already referred to; the preference for piled-up architectural backgrounds; and such general conclusions as may be drawn from iconography and costume, all converge to make it exceedingly probable that the ivories were made in Egypt, perhaps in or for Alexandria, at a date in the neighbourhood of the sixth century.

Against such a conclusion at least one argument fairly presents itself. We are acquainted with a number of ivories (and a larger number of bone-carvings, mostly of small importance artistically) such as the St. Menas *pyxis* in the British Museum (No. 12 in Dalton's Catalogue), and the *St. Mark* relief in the Louvre, which are very probably Coptic or Egyptian work of about this period. Besides these, a whole mass of ivory carvings of the noblest quality, including the Throne of Maximian at Ravenna and the reliefs associated with it,²⁹ are now frequently ascribed to Egyptian artists. Yet among all these it is hardly possible to find any close analogy for the very definite stylistic peculiarities of the group of ivories now under discussion, in particular for the narrow folds of drapery, the almond-shaped eyes with their clearly-marked lower lids and the sharp precision with which hair and hands and feet are defined. The only partial comparison I can suggest is with the beautiful diptych at Berlin (Vöge, *Elfenbeinbildwerke*, Pl. II), which in its turn clearly connects with the Ravenna Throne.

²⁷ See Strzygowski, *Das Etschmiadzin-Evangelium*; the miniatures in question are considerably earlier than the text of 989.

²⁸ Best published by Haseloff in 1898 and by Munoz in 1907; probably early sixth century.

²⁹ This group of ivories is fully discussed in Dalton, *op. cit.*, pp. 203ff. It seems at least as likely that they are Syrian in origin, in spite of the jerboa which Dütschke (*Ravennatische Studien*, pp. 279 ff.) identified among the animals carved on the throne.

It is perhaps on such grounds that Strzygowski has been led to suggest that the *St. Mark* ivories may have been made in the Pentapolis itself rather than in Alexandria.³⁰ But without taking refuge in such distant possibilities it may legitimately be urged that Alexandria, in the long years of prosperity that preceded the disasters of the seventh century, was a place of great wealth and activity, rich in artistic as well as intellectual enterprise. Such works of art as have survived can be no more than a small part of what was then produced, but if our series of documents were more complete we might be able to trace the rise and fall of whole movements of which the isolated remains only perplex us. And it can hardly be denied that these ivories have as valid a claim to an Egyptian origin as almost any of the rest mentioned above.

Such a claim is considerably strengthened if we take into account the traditional connection³¹ of the *St. Mark* group at Milan with the lost Chair of *St. Mark* at Grado.

The history of this chair is not altogether clear.³² So far as I know the first mention of it occurs in the Aquileian (Venetian) Acts of the Evangelist,³² which are dated by Lipsius³⁴ as belonging to the eighth century, if not earlier; they are obviously later than the Alexandrian Acts, which record the scenes represented in the Milan and London ivories [PL. II, I-VI]. Here the existence of a throne or chair is cited—*ex ebore antiquo cathedra politis compacta tabulis*—made of polished or ornamented³⁵ panels of ivory, already described as old, which was preserved in the Cathedral of Grado. It was believed to have been the chair on which *St. Mark* sat when writing his Gospel, and no Bishop had since ventured to take his place on it; indeed the supports had been heightened to make this impossible. The next reference is in the Acts of the Synod of Mantua³⁶ in 826, which state incidentally that the Chair had been brought to Grado (with the Chair of *St. Herma-*

³⁰ In *Hellenistische und Koptische Kunst*, p. 80, where they are dated just before the Arab domination. The two currents of influence on Early Christian art in Egypt distinguished by Strzygowski and others would account for a good deal of divergence in style.

³¹ Admitted by Bertaux, *op. cit.*, p. 434.

³² Much of the material is to be found in the learned and voluminous work of the Jesuit Padre Secchi, *La Cattedra Alessandrina di S. Marco* (Venice, 1853). This curious book is divided into five parts, Historical, Philological, Archaeological, Hermeneutical and Dogmatic; the index is enlivened by such entries as "Morgan Lady teologhessa anglicana ed illusioni sue"! See also, for the Venice throne, Garrucci, *Storia*, VI, pp. 141 ff.

³³ A. SS. Boll. April, III, pp. 349-50.

³⁴ *Die apokryphen Apostelgeschichten*, II (2), p. 346.

³⁵ I do not see why *politis* need be pressed to mean plain polished. Facciolati refers to Pliny, "*argento et auro polita arma*," and ivory was too precious a material for ornamental purposes to be wasted.

³⁶ In De Rubéis, *Monumenta Ecclesiae Aquileianensis*, p. 415.

goras, the disciple of St. Mark at Aquileia) by Paul, Patriarch of Aquileia (557-569), on his flight from the Lombard invasion in 568. But in the *Supplementum* to the *Chronicle of Grado* by John the Deacon,³⁷ written between 980 and 1008, it is recorded that the most pious Emperor (who should, if the reference is taken strictly, be Justinian (528-565), though Migne notes that Heraclius (610-41) is presumably meant) gave to Primogenius or Primigenius the Patriarch (630-649) the chair of Blessed Mark the Evangelist which Heraclius Augustus had taken from Alexandria to the Royal Town (i.e., Constantinople). A variant of the latter part of this story in the *Venetian Chronicle* is that the chair was taken from Alexandria to Constantinople by the Empress Helena. The *Chronicle*³⁸ of the Doge Andrea Dandolo (1342-1354) states definitely that it was Heraclius who both took the chair from Alexandria to Constantinople and later bestowed it on Primigenius.

The balance of probability seems strongly in favour of the latter of these two conflicting accounts. It is impossible to make consistent sense of the phrase in John the Deacon as it stands; and so many of the treasures of Grado must have been taken there in 568 that the statement in the Acts of the Mantuan Synod admits of an easy explanation. But the Heraclius story may very well be historical. Alexandria was not actually taken by the Mohammedan invaders until just after Heraclius' death, but the troubles caused by the Persian occupation in 616 may well have given an excuse for the removal of such a precious object as the Chair, and the Emperor had every reason for showing substantial favour to his *protégé* Primigenius.

In the *Commentarii Aquileianenses* of Giovanni Candido (Venice, 1521) the writer notes that he had himself seen the chair in a damaged state, decorated with ivory, in the sanctuary at Grado.³⁹ At this point some confusion arises owing to the desire of Venetian writers such as Stringa to identify the Grado chair with the well-known throne of *cipollino* now shown in the Treasury of St. Mark's at Venice, which seems to make its first appearance there about 1534.⁴⁰ But this identification is definitely disproved by the evidence of Palladio degli Ulivi about the middle of the seventeenth century. In his *Historie della Provincia del Friuli* (Udine, 1660), where the statement is perhaps more definite than in his Latin

Rerum Foro-Julienarium Libri IX, cited in this connection by Graeven, he writes that the ivory chair given by Heraclius to Primigenius was in his own day preserved, though in a ruinous state, at Grado.⁴¹ Here the chair disappears from history. That not the smallest trace of it remained at Grado in the second half of the last century is clear from the testimony of the then *parrocco* of Grado, Don Giovanni Rodaro, cited by Garrucci. The chair of St. Hermagoras, of which no sort of description has survived, seems also to have vanished; unless (which may be within the bounds of possibility) it is to be identified, by some confusion, with the stone chair in the Treasury of St. Mark's.

There is nothing in this history to militate against the tradition that the *St. Mark* ivories at Milan, and with them the other reliefs belonging to the group, once decorated the chair. A date before 610 or 616 suits perfectly well on other grounds for them⁴²; the St. Mark subjects are hardly suitable for any decorative whole that was not immediately connected with the Evangelist (the Gospel subjects would of course have been appropriate anywhere) and the introduction of St. Menas would be natural at Alexandria. Excepting for the tradition as to the Milan set none of the ivories concerned can be traced back (so far as I know) beyond the nineteenth century, with the exception of the British Museum *Raising of Lazarus*. This was formerly at Amalfi, in the Church of St. Andrew,⁴³ and afterwards in the eighteenth century (when it was engraved by Verkruijs for Gori) in the Museum of the Convent of the Holy Apostles at Naples. But we have seen that the Grado chair was already mutilated by 1521, and more than one panel might have been detached from it even before that date.

The Throne of Maximian at Ravenna is the only ivory chair of about the same period which has survived, and from this, though it has never fallen into complete disrepair, panels have at various times been detached. From it we may perhaps form some idea of what the Grado chair was like.⁴⁴ On the sides are ten panels, vary-

⁴¹ *È composta d'avorio, & hoggidi si conserva, benchè deteriorata del tempo* (p. 51). The Latin text has: *Huius sedis non memoria tantum, sed structura etiam integra ad nostra tempora pervenit, quam ebore intersectam se Gradi vidisse refert Candidus* (p. 98).

⁴² There is of course the possibility that these reliefs, though they may have decorated the Chair, were added to it after it was brought to Grado; but the evidence of the *Acts*, that the ivories were already old not later than the eighth century, is strongly against such an hypothesis.

⁴³ It has been suggested that the *Raising of Lazarus* was sent to Amalfi by Pius II. But Gori (Vol. III, p. 110) only says that it decorated a shrine, the relics in which had been presented by Pius II.

⁴⁴ It is hardly worth while to refer here to the Chair of St. Peter, enshrined in St. Peter's at Rome (cf. Garrucci, *Storia*, vi, pl. 412), which has never been adequately photographed and is completely inaccessible to students; its decoration includes ivory reliefs of uncertain date, some of which represent the *Labours of Hercules*. The ivory "Throne of

³⁷ In Migne, S. L. CXXXIX, pp. 871 ff.

³⁸ In Muratori, R.I.S., XII, p. 114.

³⁹ *Vidimus illam in sacrario Gradensi laceram ebore consertam* (p. 13, v.).

⁴⁰ This throne is illustrated and fully discussed by Secchi and Garrucci, as well as by Pasini, *Il Tesoro di S. Marco*, pp. 105 ff. What is supposed to be a retrograde Hebrew inscription on it has been rather dubiously interpreted (by Professor Bargès) as signifying *Cathedra Marci qui Evangelium stabilivit Alexandriae*.

ing to some degree in size, with the story of Joseph; the curved back was decorated with sixteen more, eight of them carved on both sides, to show twenty-four scenes from the earlier part of the Gospel story (from the Annunciation to the Miracles), while the lower part of the front has elaborate decorative panels and five full-length figures of St. John the Baptist and the Evangelists on a much larger scale.⁴⁵ If the Grado chair was adorned to a similar extent it may well have carried thirty or more panels. And if we are justified, as I believe that we are, in regarding the twelve ivories under discussion as having once been among them, we may imagine that they included two sets of upright panels, of approximately the same dimensions, with scenes from the Life of St. Mark and the Gospel story, and another set of smaller panels with single saints, probably saints more or less connected with Alexandria.

But before such a conclusion can be accepted it is necessary to consider the reasons which led Bertaux (whose too early death, directly due to his patriotic devotion during the war, is surely one of the heaviest losses that art criticism has recently sustained) to ascribe the whole series of these ivories to the eleventh century and to a South Italian school. These reasons (which had independently led Venturi to similar conclusions) have been sufficient to convince such authorities as Millet⁴⁶ and Dalton,⁴⁷ the latter of whom had previously⁴⁸ agreed with the sixth century date assigned to them by Graeven; and I feel very considerable hesitation in differing from them.

Unfortunately the Salerno *paliotto*, on comparisons with which the whole discussion must turn, has never been really adequately published, and no large photographs from it (so far as I know) are available for study. The best account of it is in Bertaux, *L'Art dans l'Italie Méridionale*, pp. 430ff., where all the panels with figure subjects at Salerno, as well as the isolated panels at Berlin, Buda-Pesth and Paris, are illustrated by very small collotype reproductions of photographs; the half-tone reproductions in Venturi's *Storia dell'Arte Italiana*, II, Figs. 458-469, which are equally reduced, include the decorative panels at Salerno but not the figure panels outside Italy. There is a complete set of casts (unfortunately not very good casts) from the panels of the *paliotto* itself (not

including the separate panels, except the one at Berlin) at South Kensington, and another at Naples; at South Kensington there are also earlier and rather better casts of ten of the panels of the *paliotto* from which the illustrations [PLS. III, A, and IV, C-E] have been taken.

The *paliotto*, as it has been irregularly reconstructed at a comparatively recent date, consists of eighteen large upright ivory panels, 24 centimetres high (nearly 9½ inches), and of varying width—the panel with the *Miracle of Cana* is just over 13 centimetres wide—each of which (with one exception) contains two scenes from the Gospel story; of twelve oblong panels, 9½ centimetres high and about 23 centimetres wide, each with two scenes from the early part of the Old Testament; and of decorative borders, with twelve heads of saints, and strips of foliage with birds and animals. Half of one of the upright panels is separately preserved at Salerno, half of another at Berlin; two complete oblong panels and halves of two others are separately preserved at Salerno, there is a complete oblong panel at the Louvre and a half panel at Buda-Pesth. The range of subjects, as rearranged and identified by Bertaux, extends from the Visitation to the Descent of the Holy Ghost at Pentecost, and from the Beginning of Creation to the Giving of the Law on Sinai; but at least one pair of subjects is missing at the end of the second series, and I am inclined to think that the first series must have begun with a panel the upper half of which represented the Annunciation.⁴⁹

On general stylistic grounds it seems pretty clear that these ivories belong to the eleventh or twelfth⁵⁰ century. Pope Gregory VII consecrated an altar at Salerno for Robert Guiscard in 1084, and this date would fit well enough with the few details (such as the helmets in the scenes of the *Magi before Herod* and the *Massacre of the Innocents*) [PL. IV, c] that suggest contemporary costume.

An examination of the casts, or even of the small reproductions in Bertaux or Venturi, makes it quite clear that there is a definite and sometimes a close relation between the Salerno ivories and the group that has been associated with Grado. In the absence of available photographs it would hardly be worth while to specify the many general points of resemblance; the piled-up architectural backgrounds, with small domes and pointed roofs, that occur in so many of the Salerno panels; the heavy folds and fringes of the dress worn by the Virgin in the Salerno *Visitation* and a seated woman in the Salerno *Nativity* [PL. IV, d] recalling the dress

1. The *Chair of St. Peter* at Kremlin was said to have been brought from Constantinople in the fifteenth century, but to judge from the reproduction in Maskell's *Ivories* (1905), Pl. XXV, there is not much Byzantine work visible on it; the same plate also gives an illustration of the Chair of St. Peter.

⁴⁵ It is quite clear that the ivory panels of the Ravenna Throne are not all by the same hand, and they differ considerably in merit.

⁴⁶ *Recherches sur l'Iconographie de l'Evangile*, p. 249.

⁴⁷ *Catalogue of Ivory Carvings*, No. 27.

⁴⁸ *Catalogue of Early Christian and Byzantine Antiquities*, No. 296.

⁴⁹ There are isolated panels from another, closely similar, set of ivories with Gospel subjects at South Kensington (701-1884 and 238-1867) Berlin, Bologna, and the Louvre.

⁵⁰ But hardly, I think, as Venturi suggests (*loc. cit.*, p. 621) to the end of the twelfth century.

of the Virgin in the Trivulzio *Annunciation*; the agitated movement of the Salerno Shepherds [PL. IV, c] in their short, sleeveless tunics, girdled like those of the servants in the South Kensington *Marriage of Cana*. But in two specific instances the relation is much closer. In the Salerno *Raising of Lazarus* [PL. III, b] the figure of Christ and of the man who follows him can hardly have been designed independently of the British Museum *Raising of Lazarus*; and the definite correspondence of the Salerno *Marriage of Cana*⁵¹ with the South Kensington ivory has already been pointed out.

This relation can of course be explained by supposing both groups to belong to the same school and period. But the difference in style is hardly less clear than the resemblances noted above. To take one example alone, the treatment of the eyes in the Salerno ivories, with their heavily emphasised pupils and overhanging upper lids, is conspicuously different from that of the eyes in the *St. Mark* series; and this is only one of a number of similar distinctive peculiarities of technique. Again, the inscriptions that occur on the Salerno ivories (on the *Crucifixion* panel and the first panel of the *Creation*) are in Latin; the inscriptions on the Grado group [PL. II, I, II and PL. III, VII, x] are in Greek, incised or [PL. II, I, and PL. III, VII] in relief.

But if the two groups are not of the same school there is no reason for supposing them to be of the same period. A comparison between the two compositions of the *Miracle of Cana* makes it certain that while the Salerno relief might very well have been copied or adapted from that at South Kensington the reversed relation would be impossible; and the same applies (with much less certainty) to the two compositions of the *Raising of Lazarus*. In both cases we see a narrow upright design adapted with more or less success to a horizontal oblong. The *Raising of Lazarus* is a common subject in Early Christian art, and the Salerno relief adds the figure (common in typically Byzantine renderings) of the man unwinding the grave-clothes. But the group of three servants with wine-skin, cup and jar occurs in no other known representation of the *Miracle of Cana*; and when we see how at Salerno the characteristically classical details have been misunderstood, so that the *clavi* on the tunics have become detached strips, and the long slender *alabastron* has apparently turned into a stirring rod, it becomes exceedingly probable that the Salerno ivory was actually imitated from the ivory now acquired for South Kensington.

Once this can be admitted the whole problem

⁵¹ The upper part of the Salerno *Miracle of Cana*, with its almost Sassanian figure of the "ruler of the feast," is clearly suggestive of an Eastern origin.

becomes soluble. If we suppose that the makers of the *paliotto*⁵² had access to the chair of St. Mark in its complete state, nothing is more natural than that they, like so many other craftsmen of the eleventh century revival of the plastic arts, should have profited by the inspiration of earlier work, copying or adapting the Gospel scenes which were of common interest and ignoring the episodes in the Life of St. Mark which appealed only to districts where he was specially venerated as the introducer of the Faith. There are many panels at Salerno where the influence seems completely different; but there are others, particularly among the Miracle subjects, where it is tempting to imagine a reflection from a lost narrow upright composition like those in the Grado group.⁵³ And such a relationship would completely explain the resemblances of architecture and, above all, of costume which (as I believe), misled Bertaux in tentatively assigning the same period to both groups.

The opinion of Bertaux, though it has been widely accepted, is expressed with extreme caution. He admits⁵⁴ that it is difficult to suppose that "the costume of Alexandria in the seventh century" came into fashion again in Campania in the eleventh, or that St. Menas was a figure likely to appeal to an Italian artist of that date. And his conclusion is this: "La question ne peut être actuellement tranchée: les modèles de l'autel de Salerne seront inconnus tant que les origines des ivoires de Milan resteront douteuses." I venture to believe that the newly acquired ivory of the *Miracle of Cana*, here published for the first time, shows where one at least of the models of the *paliotto* is to be found, and that its characteristics go far to support the traditional view that the Milan ivories, and the others grouped with them, were carved in (or at any rate for) Alexandria about the sixth century to decorate that lost Chair of St. Mark which for so many centuries adorned in Grado the remote and ancient church now returned by the issues of the war into Italian hands.


⁵² There is not, as far as I know, any conclusive ground for maintaining that the Salerno ivories were actually made in Southern Italy; they are quite isolated in style and might perhaps have been brought from the North, though the presumption that they were made in Campania is a legitimate one.

⁵³ The original of the Salerno *Nativity*, or at any rate an earlier stage in the development of the composition, is, I believe, to be found in a curious oblong ivory panel published from the Chalandon Collection by Migeon in *Les Arts*, June, 1905, p. 22. This panel appears to be very closely related to the Grado ivories; a little niche with a hanging lamp and a pierced screen below almost repeats those on the Milan *St. Menas*, the recumbent Virgin recalls the standing figure in the Trivulzio *Annunciation*, and the ornamentation of the couch recurs on the arch in the Milan *Consecration* [PL. II, vi]. Migeon dates it sixth-seventh century; but it is difficult to judge from the published reproduction whether it can be by the same artists as any of the Grado ivories.

⁵⁴ *L.c.*, p. 435.

CHINESE PORCELAIN IN THE COLLECTION OF MR. LEONARD GOW—VI.

BY R. L. HOBSON

O one who compares our large collections of European and Chinese porcelain can fail to notice the relative preponderance of statuettes and groups of figures among the western wares. It is not that the Chinese lacked in any way the aptitude for this kind of ceramic work. They have, on the contrary, shown exceptional skill in figure modelling when they have turned their attention to it. The scarcity is due rather to the limitations which they have voluntarily imposed on their choice of subjects. If we exclude the Buddhist and Taoist divinities and a few deified mortals, Chinese figures in human form will be exceedingly rare. Nor is the Eastern modeller restricted only in the range of his subjects. Any individuality he may possess is apt to be obscured by the enforced observance of conventions and set types. The genre figures inspired by everyday life which offered a limitless field to the European modeller have been for the most part neglected by the Chinese. The result is that the rare exceptions of this type have a greatly enhanced interest; and it is refreshing to turn from the superhuman dignity of Buddhist saints and the exaggerated ferocity of demon faces to such naïve and lifelike representations as those illustrated in Plate I.

Modelled with a simple directness which captures our immediate sympathy, this lady and gentleman are so obviously human and Chinese that they seem to bring us into intimate touch with Chinese familiar life. Their gaily brocaded costumes, which show incidentally how little difference there is in China between male and female attire, are just those of two well-to-do persons in "Sunday dress". The man wears a pigtail unconcernedly thrown over his left shoulder, showing that he at least felt no resentment against the Manchus who imposed this fashion of headdress; and in his right hand he carries what appears to be the shaft of a *ju-i* sceptre. The characters *ju i* mean "as you wish", and the good-luck sceptre to which they give their name was a suitable gift at marriages, on birthdays, and at the New Year. The lady carries a lotus frond in her right hand and a bud in her left, which may or may not have a religious significance; and her hair is neatly coiled upon her head.

To the porcelain collector the technique of these figures is of no little interest. While much of the enamelling is on the biscuit, the decorator has not hesitated to insert patches of glaze where

his projected colours would require that medium for their proper development. Thus in the man's costume the yellow of the under robe, the green of the over garment, and the green, yellow, aubergine and violet blue of the brocade flowers are applied direct to the biscuit, while the patches of glaze are decorated with underglaze blue and overglaze coral red and gold. The hair and a few other details are black. The hands and face are biscuit with a thin wash of almost colourless green, and the raw biscuit emerges only at the base.

The dress of the companion figure is similarly treated. Her coat of brilliant leaf green is brocaded with chrysanthemum flowers and covers a garment of aubergine; and her under robe is of very pale brownish green brocaded with lotus scrolls. The colouring throughout is exceptionally good; and both figures are modelled in a delightful naturalistic style without any trace of stiffness or conventionalism. They are cleverly built up so as to stand on the bases of the robes and the feet which emerge in front, without the aid of rock or tree trunk or any other adventitious support. Three smaller figures of the same type are illustrated by Goré & Blacker,¹ and there is another in the Salting Collection in the Victoria and Albert Museum.

On the right and left of Plate II is a pair of covered jars which may once have formed part of a set of five. They have a form and plan of decoration which one associates with some of the finer K'ang Hsi blue-and-white; but here the design is expressed in rich famille verte colours with a predominance of coral red. The centre of the field is occupied by the well known "rose and ticket" pattern without the tickets; but the large rose-peonies are not white, but violet, blue and aubergine, lighted occasionally with gold, and the foliage scrolls are pale green, while the pulsating blue ground is replaced by a rich mottled red. This design is enclosed by two deep bands of lappets shaped like the head of the *ju-i* staff, with stiff leaves between, each member of the pattern being edged with blue and filled with arabesque flowers in a pale green ground. On the shoulders are symbols: and there are borders of brocade diaper. The necks and covers are decorated to match. Vases of the same type and size, though by no means common, are to be seen in the celebrated collection of Augustus the Strong

¹ Chinese Porcelain and Hard Stones, Pl. XC. One is described very unconvincingly as a Kuan-yin and the other two as court ladies.



Plate I. Figures of a Chinese lady and gentleman, famille verte porcelain. Height (of lady) 14". K'ang Hsi period. (Mr. Leonard Gow.)

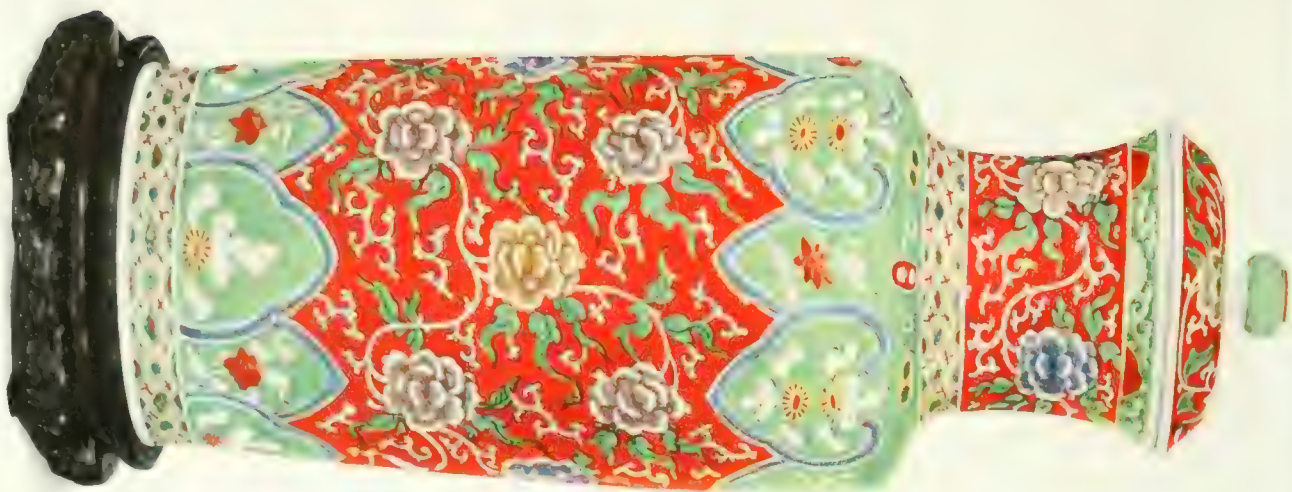


Plate II. Jar of covered jars, funnel vase with coral red grounds; and a square vase with black ground. Height, jars 21 1/2"; vase 20 1/2".
(Mrs. Leonard G. Row.)

at Dresden and among the ornaments at Buckingham Palace.

Between these two jars is one of those handsome square, club-shaped vases which are usually decorated with pictures of the flowers of the four seasons. In this case the facets are painted with varieties of the beautiful prunus design. On two sides we have the prunus with birds, and on the other two the prunus and moon, apparently representing the lovely tree by day and night. Ornamental rocks and graceful bamboos are the usual adjuncts. This frequent but never stale design had long been a favourite with Chinese artists. Dr. Ferguson² describes a well-known scroll in which "the Prunus is painted in its four stages of development—first

² *Outlines of Chinese Art*, Chicago, 1918, p. 237.

REVIEWS

ROMISCHE UND ROMANISCHE PALÄSTE, by KARL M. SWABODA. 279 pp. Illust. (Kunstverlag Anton Schroll & Co., Vienna). 40 m.

This is a learned historical investigation into the development of domestic architecture roughly from the 1st century to the 12th. The author traces the descent of palace and villa design from the original hellenistic forms at Pergamon and Priene. He points out how the peristyle was the dominant feature, and added to it the *oecus* or living-room with its *prostas* or verandah, a combination similar to the arrangement of a *templum in antis*. He finds a relation to this type in the Domus Augustana at Rome, and shows how the Roman town house elaborated the earlier forms with the atrium, courtyard and great peristyle garden; as for example the house of the Faun at Pompeii. Seneca and Cicero are produced as witnesses and help us to understand how the great Roman villas were really town houses in the country, like the villa at Chiragan (Garonne). Next we have the portico villa, a smaller type generally and often a rectangle with an open colonnade down one side. Details at Silchester illustrate it. Another development is the U-form, like the Golden House of Nero and the villa at Tetingen, and the combination of this with both the portico type and the peristyle. Admirable plans and some photographs from mosaics illustrate the argument. The fusion of the portico-type with the U-form became the dominant form and developed by shortening the portico between the wings and by withdrawing the wings themselves to mere massive blocks of building to the important "Portikusvilla mit Eckrisaliten." This type, the author shows us, continued to the end of antiquity and beyond. There is a good example of it at Mansfield Woodhouse and another in the great villa at Hennig. The palace

with wintry branches, then with flowers and no leaves, again with flowers and leaves, and lastly in its spring appearance. A pair of birds appropriate to the period of development is found in each of the four paragraphs." He tells us further that a picture of birds hovering over branches of prunus and hibiscus was painted by Chao Ch'ang in the eleventh century. The porcelain printers delighted in rendering these pictures, as on our vase, in the beautiful famille verte enamels against a background of graded black pigment washed with transparent green. The decoration of the neck of the vase consists of birds and rocks and flowering plants; and on the shoulders there is a brocade pattern of peonies in a yellow ground. Under the base is the K'ang Hsi mark in a sunk panel.

at Fliessem is important as it multiplies the standard plan to great elaboration. Local tradition became strong about 500 A.D., and though a faint reflection of the underlying type is sometimes apparent, cross influences almost obliterated it. The Palace of Diocletian at Spalato shows the influence of military requirements, and in North Syria and Asia such buildings as the villa at Djemmerin and the Pandocheion at Tourmanin show an almost complete independence. However, the author labours to include them in his pedigree, and thereby wearies the reader. In chapter vi, for instance, the Fondaco dei Turchi at Venice is brought up as a building absolutely based on late Roman villa plans, owing to the arrangement of its facade with two rows of arches (Portikos) between two solid masses of buildings (Eckrisaliten). The author lays so much stress on the similarity as to suggest that the architect of the building was guided only by the desire to follow tradition. I think it much more probable that the arrangement was dictated by the necessity to concentrate the maximum amount of light into the centre of the building from a flat front on a crowded street. One might as well say the south front of the Piccadilly Hotel was based on later Roman villa designs and not on the necessity to light the back of the Regent Street rooms. This book then suffers from the burden of a difficult argument, and is less valuable therefore to architects than to historical students. The latter will be interested in the notes on Carolingian castles with which it ends.

A. S. G. B.

THE VASARI SOCIETY FOR THE REPRODUCTIONS OF DRAWINGS BY OLD MASTERS. Second Series. Part I. Oxford University Press. 1920.

We compliment the Vasari Society firstly on the reappearance of their Portfolio in a convenient size, and on their attention to humdrum practical

detail, such as the utility of their descriptive notes. These, now issued in octavo, can really be referred to with ease. Secondly, we are glad of the wider range of the drawings reproduced. Though the more modern drawings may be regarded as an earnest of future policy as much as in themselves a complete performance, we are grateful. Too often learned Societies fall to attaching a superstitious and specialist importance to drawings because they are old or puzzling or rare. None of these considerations really reconciles one to poverty of æsthetic stimulus. We can conceive, for instance, no interest other than academic being whetted by the antiquarian attractions of the Hausbuch Master's *Stained Glass design* or the unknown Paduan's *Knight in a Wood*. Nor is the example of the usually over-rated, if fashionable, Altdorfer likely to quicken perception. But, on the other hand, the Portfolio is worth while for a number of fertilising influences. Foremost we rank Leonardo's *Rider on a Galloping Horse*; and Rembrandt's *Supper at Emmaus* ("and He vanished out of their sight"), surely the most efficient expression in all art of spiritual imagination. The suggestion of corporeal matter swiftly translated into ghostly passing light is miraculous; the rendering of the disciples' natural amazement unique. Next we place Van Dyck's brilliant note of actually seen landscape. In comparison Corot's *Landscape Study*, the Gainsborough compositions and Cor-

reggio's recipe notes are unconvincing. They appear mere repetitions of tired ideas, already in the artists' heads, rather than the mettlesome expression of some discovery which generated new impulse. Blake's famous *River of Life* seems to us to halt: it is not a spontaneous or "automatic" transcription, made as it were under possession of a living vision, so much as a careful morning reconstruction of a dimly remembered dream. And we confess that the "suburban" George IVth type of Blake's celestial figures impedes our pleasure by implying either an imperfect apprehension of visions vouchsafed, or a parochial invention. Very different in apparent authenticity of vision are the Job masterpieces. Nor can we honestly declare that the puerility of this conception of Paradise makes no difference to our estimate of Blake's rank as a Seer. Admirers of Watts will rightly be confirmed in their respect by the fine drawing of a *Nude woman stooping*, which holds its own surprisingly with a *Nude* by Alfred Stevens: indeed it makes the Stevens look a little tame. Rossetti's admirers will welcome the tensely characteristic *Miss Siddal* of 1854. The collotype reproductions are excellent. C. H. COLLINS BAKER.

THE ANTIQUARIES' JOURNAL.—The Journal of the Society of Antiquaries of London. Vol. I., No. 1. Jan., 1921. (Oxford University Press). 5s. We draw attention to this important new quarterly and wish it every success.

MONTHLY CHRONICLE

CITY CHURCHES.—We have received a considerable number of signatures from readers and their friends who wish to support us in our appeal in favour of the retention of Wren's Churches, but we know that many who are of our opinion in the matter have not yet sent in their names. *We shall be grateful if readers will do so now, as we wish as large a list of names as possible.* The appeal to the Lord Bishop of London is framed in the most moderate and friendly spirit, and no hesitation need be felt by those who sympathise with the difficulties confronting the Church. The words "City Churches" with signature and address on a postcard is sufficient. A list of signatures will be published later. In the meantime we thank all who have responded. Will those who have sent letters in support of our step accept our gratitude and excuse any further acknowledgment than this note?

APRIL EXHIBITIONS.—Among the exhibitions open during April, a full list of which will be found on p. ii of our advertisement columns, are those of the R.B.A. and the R.S.W. Messrs. Colnaghi will exhibit water colour drawings by Muirhead Bone and D. S. MacColl. The Friday Club are showing at the Mansard Gallery and the Goupil Gallery have a collection of Modern

British and French paintings. At the Leicester Gallery there will be some work by Wyndham Lewis, and at the Alpine Club, Modern British art. A collection of modern French paintings will be on view at the Independent Gallery. We reproduce on the accompanying plate one of an interesting series of drawings by Marchand included in the last-mentioned exhibition. The paintings by French artists which form the greater part of the exhibition comprise what is perhaps the most important collection we have seen at this gallery. The large Matisse oil of *Skates on the Beach* seems to sum up all that the artist stands for. Its singular simplicity and frankness are repeated in the little picture of boats on the sands which is one of the most exquisite works of art of our day. There is a characteristic Degas pastel of two dancers, and a large unfinished oil by the same artist, in which his technique can be studied with unusual ease. There are a number of examples of Segonzac both in oil and line, an important Frieze, several Marchand landscapes with a still life, and the drawings just mentioned. Among the other exhibits are some examples of Frelaut, an artist whose work impresses one more and more as it becomes familiar. It will be interesting to com-



Landscape. Drawing in Indian ink, by Jean Marchand

pare the French work in oil in this exhibition with that by British artists at the Goupil and the Alpine Club and with Wyndham Lewis's compositions at the Leicester. Perhaps a comparison between the Marchand, Frelaut, and Segonzac drawings at the Independent with the drawings by Muirhead Bone and D. S. MacColl at Messrs. Colnaghi's Gallery will prove even more instructive.

R. R. T.

MAX DVORAK.—The study of art in German Austria has suffered a serious loss by the untimely death, on February 8th, of Max Dvorák, Professor of the history of art in the University of Vienna, in his 47th year. He was generally recognised as the ablest of the band of scholars trained by Wickhoff, whom he succeeded in the professorship. Though a Czech by race, he was devoted to Austria, and resisted last year the temptation to desert that afflicted country and become professor at the newly revived university of Cologne. As president of the Commissions for Museums and for the preservation of State monuments and editor of the publication, *Oesterreichische Kunsttopographie*, he took an active part in the study of monuments of art in all the Austrian provinces, and, since the war, in protecting those which remain to Austria, in the narrower sense, from the threat of foreign spoliation. His best-known work, probably, is *Das Rätsel der Kunst der Brüder Van Eyck* (1904), a lengthy essay published in the *Jahrbuch* of the Imperial collections. He also wrote a monograph on the Palazzo Venezia, edited the writings of Wickhoff, and edited the *Jahrbuch* of the K. K. Central-Commission, and an excellent, but short-lived, periodical, *Kunstgeschichtliche*

Anzeigen, which maintained the Wickhoff tradition of fearless and trenchant exposure of shallowness and empty phrases in art criticism. His learning, sound, humane and wide, was by no means confined to Austrian subjects. The few English students who had the privilege to know Dvorák will cherish the memory of a lovable personality, with a delicate sense of humour and an engaging smile.

CAMPBELL DODGSON.

ADOLF HILDEBRAND.—The recent death of the sculptor, Adolf Hildebrand, at a ripe age (for he was born in 1847) calls at least for a brief mention in the BURLINGTON MAGAZINE. His work is not perhaps widely known outside Germany, though many travellers must recall the big Wittelsbachbrunnen in Munich, and some the more modest and attractive Brahmsdenkmal at Meiningen. But in his ideal figures (mostly done towards the beginning of his career) and still more in his portrait busts, he revealed a plastic imagination of very high quality. The sculpture of the Italian Renaissance, by which he was much influenced, appealed at once to his love for realism and his craving for simplified form, and the best of his busts, whether in marble or in terracotta, are not unworthy of the successors of Donatello. Hildebrand paid deep attention to the theory as well as to the practice of his art, and his short but highly compressed and in consequence rather difficult book, *The Problem of Form in Art* (which has been translated into English) is of permanent value as a contribution to aesthetic theory.

ERIC MACLAGAN.

DR. DEARMER'S new course of free lectures on Gothic Art will begin on Wednesday, May 4th, at King's College, Strand.

LETTER

AUCTION SALE AT UNIVERSITY COLLEGE.

DEAR SIR,—May I be allowed to say through your columns that the students of this college are raising £6,000 for extending and for paying off the debt on their athletic ground at Perivale? It is proposed to raise funds by means of an auction sale of books, MSS., pictures, prints, drawings, textiles, furniture, etc. The staff of the Slade School, which is part of the college,

and the students of which use the athletic ground actively, are co-operating. I hope this letter will meet the eye of many who can bring themselves to part with some item, perhaps a duplicate, from their collections. I shall welcome offers sent to me at University College, London. Those who give will be helping University education on sound and healthy lines.

Yours truly,

WALTER W. SETON, D.Lit., F.S.A.

AUCTIONS

MESSRS. SOTHEY, WILKINSON & HODGE will sell, at 34, New Bond Street, on 7th and 8th April, Japanese colour prints and Chinese and Korean drawings and works of art, the property of Arthur Morrison, Esq., of Miss Josephine Richardson, of Sir Edmund Backhouse, and of Admiral James Ley.

MESSRS. SOTHEY, WILKINSON & HODGE will sell at 34, New Bond Street, on 15th April, furniture and textiles, various properties.

MESSRS. SOTHEY, WILKINSON & HODGE will sell, at 34, New Bond Street, on 22nd April, embroideries, tapestries, and carpets and Old English and continental furniture, the pro-

perty of the late Edwin Abbey, R.A.; a fine Chippendale commode, two famille rose vases, and a series of six panels of Flemish tapestry, the property of Lady Leveson; a William and Mary lacquer cabinet, a rare central Persian carpet, c. 1600, etc. The sale includes (Lot 128) part of a wonderfully fine example of Flemish tapestry representing a Roman triumph. Even in its mutilated condition it is a thing of the rarest beauty, which should be examined by all who are interested either in applied art in general or in textile work in particular. Other lots are of similar interest.

MESSRS. WARD, PRICE & Co., Scarborough, will sell on 24th, 25th, and 26th May, the furnishings, etc., of the Tudor mansion house, Gwydyr Castle. The sale will include six-

teenth century and eighteenth century furniture, etc., which is all of a more or less sumptuous and ponderous nature. Lot 88 consists of a remarkable series of panels, chimney piece, and frieze. The work was carried out in 1640 and is alleged to be by Inigo Jones. A piece of curious interest is the John Wynn's Court cupboard (Lot 78) naively designed in Gothic style. Lot 113 is a walnut armchair whose florid bulk rather reminds one of the throne of one of Wagner's heroes. It has the Russian Royal arms on the back and is

stated to have been made by Peter the Great. Among a large number of other costly examples is a gorgeous bed "on which both Queen Elizabeth and Charles I. slept."

MESSRS. CHRISTIE, MANSON & WOODS will sell at 8, King Street, on 26th, 27th, and 28th April, arms and armour, early English oak and tapestry. Collection of the late Morgan Williams, Esq. Lot 38, early war harness from the Beardmore Collection; Lot 23, the Viking sword found near Westminster Bridge; and many other lots are of supreme interest.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

EFUIN ALCAN.

LUD (JEAN). *Goya. La Collection Art et Esthétique.* 142 pp. + 16 pl. 10 frs. n.

PHILIP ALCAN.

EDWARDS (FRYSLAND). *The Things which are Seen.* 356 pp. Illus. in Text. 18s.

JOSEPH BAER & CO., FRANKFURT, A.M.

ROSENBERG (MARC). *Zellenschmelzt.* 80 pp. Illus. in text. 600 mks.

M. BAYÉS. BARCELONA.

CIERVO (JOAQUIN). *El Arte y el Vivir de Fortuny.* 42 pp. + 105 pls.

BELL & SON.

LITCHFIELD (FREDERICK). *Antiques Genuine and Spurious.* 278 pp. + 48 pls. Coloured Frontispiece. 25s.

BIBLIOTECA VALLICELLIANO, ROME.

ORRYAN (J.A.F.). *Miscellanea della R. Società Romana di Storia Patria; Vol. VI. Documenti sul Barocco in Roma.* 660 pp., and in addition, 6 large plates of views of ancient Rome.

BIRRELL & GARNETT.

Some Contemporary English Artists. 10 pp. + 22 pl. 2s. 6d. n.

CAMBRIDGE UNIVERSITY PRESS.

HERVEY (MARY). *The Life of Thomas Howard Earl of Arundel.* 562 pp. + 23 pl. 63s.

JACKSON (SIR THOMAS GRAHAM). *Byzantine and Romanesque Architecture.* 2nd edition, vol. I, pp. xxii + 274; vol. II, pp. viii + 286. 171 pls. (5 in colour), 153 ill. in the text. £4 4s. n.

SHAKESPEARE, VOL. I. *The Tempest.* Ed. Sir A. Quiller Couch. 110 pp. + 3 pl. 7s. 6d. *The art of artistic type-spacing having almost vanished since the war, it is a great pleasure to be able to draw attention to a new edition of Shakespeare in which the production of the book is worthy of the contents and of the scholarly labours of the editors. The volume is free both from the slovenly ugliness of half-skilled workmanship and from the still more objectionable flamboyance and silliness apparently inseparable from the "decorative" reprints of our greatest literature.*

JONATHAN, CAPE.

SHERIDAN (CLAIRE). *Russian Portraits.* 202 pp. + 24 pl. 10s. 6d.

EDOUARD CHAMPION, PARIS.

LAMI (STANISLAS). *Dictionnaire des Sculpteurs de l'Ecole Française au dix-neuvième siècle.* Vol. IV, 378 pp. 30 frs.

CHAPMAN & HALL.

WARD (J.). *History and Methods of Ancient and Modern Painting.* Vol. V. 344 pp. + 24 pl. 15s.

DELPHIN-VERLAG.

MAYER (AUGUST L.). *Matthias Grünewald.* 92 pp. + 62 pl. *Architektur und Kunstgewerbe in Alt-Spanien.* 24 pp. + 176 pl.

PEISIER (KURT). *Rembrandt.* 56 pp. + 47 pl.

GAZETTE DES BEAUX-ARTS, PARIS.

BRICON (ETIENNE). *Les Trois Salons de 1920.* 88 pp. 67 ill. in text and one wood-cut.

HEINEMANN.

FELICE (ROGER DE). Translated by F. M. Atkinson. *French Furniture under Louis XVI and the Empire.* 142 pp. + 64 pl. Coloured frontispiece. 4s. 6d. n.

HENRI LAURENS, PARIS.

RÉAU (LOUIS). *L'Art Russe Des Origines à Pierre le Grand.* 387 pp. + 104 pls. 40 frs.

MAURITIUS-VERLAG, BERLIN.

GRANTOFF (OTTO). *Die Französische Malerei Seit, 1914.* 50 pp. + 40 pl.

ALEXANDER MORING.

FINBERG (ALEXANDER J.). *The First Exhibition of the New Society of Graphic Art.* 8 pp. 2s.

MURRAY.

BALDWIN BROWN (G.). *The Arts in Early England.* Vol. V. 420 pp. + 43 pl. and ill. in text. 30s.

GREGORY (LADY). *Hugh Lane's Life and Achievement.* 240 pp. + 10 pl. 18s.

CECIL PALMER.

RICHMOND (SIR WILLIAM BLAKE, K.C.B., R.A.). *Democracy—False or True?* 172 pp. 6s.

OXFORD UNIVERSITY PRESS.

GARDNER (PERCY). *A History of Ancient Coinage.* 700-300 B.C. 456 pp. + 11 pl. 18s. n.

SEELEY, SERVICE & CO.

VICAT COLE (REX). *Perspective.* 279 pp. Copiously illustrated.

G. VAN OEST & CIE, BRUSSELS AND PARIS.

ERRERA (ISABELLA). *Répertoire des Peintures Datées.* Vol. I, pp. 451.

VICTORIA AND ALBERT MUSEUM.

KENDRICK (A. F.). *Catalogue of Textiles from Burying-Grounds in Egypt.* Vol. I, Graeco-Roman Period. 142 pp. + 33 pl. 5s.

WARREN & SON.

LE COUTEUR (J. D.). *Ancient Glass in Winchester.* 160 pp. + 40 pl. and 5 plans. 8s. 6d. n.

PERIODICALS.

WEEKLY—Architect—Le Journal des Arts.

FORTNIGHTLY—Le Bulletin de l'Art ancien et moderne—Chronique des Arts et de la Curiosité—Kleinförmiger Korb und Kunstgewerbe—Der Kunstwanderer—Mercure de France—Revista del Centre de Lectura Reus.

MONTHLY—L'Amateur d'Arte, I, II—The Art Trade Journal, 189, xvii—The Bookplate Chronicle, 6, 1—Bulletin of the Cleveland Museum of Art, 2, xviii—Bulletin of the Metropolitan Museum of Art, N.Y. 2, xvi—Bulletin of the Minneapolis Inst. of Arts, 2—Bulletin of the Worcester Art Museum, 4, xi—Der Cicerone, 4, xiii—Dedalo, 9, 1—The Diagonal, 9, 1—L'Esprit Nouveau, 5, 1—Gazette des Beaux Arts, 5, iii—Kokka 368—Rassegna D'Arte, 2, viii—La Revue de l'Art ancien et moderne, 223, xxxix—Vell i Nou, 10, 11, 1.

BI-MONTHLY—L'Arte 1, xxiv—Art in America, 1, 2, ix.

QUARTERLY—The Cambridge Magazine, 2, x—The Journal of the Imperial Arts League, 43.

ANNUALLY—Jahrbuch der Preussischen Kunstsammlungen—Kunstmuseets Aarskrift, 1920—The Year's Art, 1921.

TRADE LISTS—George Allen & Unwin, Ltd., *Announcements Spring, 1921*—Joseph Baer & Co., *Frankfurter Bücherfreund, Asiens Sprachen und Literaturen*—N. Bayés, Barcelona, *Catálogo, 1920-21*—Martin Breslauer, Berlin, *Verzeichnis*—Cámara Oficial del Libro, *Bibliografía*—Cambridge University Press, *The Cambridge Bulletin*—Gilhofer & Kanschburg, Wien, *Antiquariatskatalog*—Gutkunst & Klipstein, Bern, *Alte und Moderne Original-Graphik*—P. A. Norstedt & Söner, Stockholm, *Norstedts Nyheter*—T. H. Parker, *Monthly Journal*—E. Parsons & Sons, *Illustrated Books*—Schultz & Co., *Antiquariats-Anzeigen*—H.M. Stationery Office, *Monthly Circular of New Publications*—G. Van Oest & Cie., Paris, *Extrait du Catalogue.*



Portrait of a Man, said to be Titus, the son of Rembrandt. $38\frac{1}{2}$ by $32\frac{1}{4}$. (Prince Yussupoff)

When the time till another issue has come, we have written about the subject of a controversy in the columns of the "Observer." Hugh Blaker wrote a dignified letter in which he stated that the pictures, which he had offered on loan to the foreign section at the National Gallery, had been accepted. Mr. Blaker's offer was a generous one, and the pictures were the property of the artist. The pictures were offered on loan to the foreign section at the National Gallery, and they were accepted. The pictures were offered on loan to the foreign section at the National Gallery, and they were accepted.

The pictures have been accepted by the National Gallery, and they will be on loan to the foreign section. The pictures were offered on loan to the foreign section at the National Gallery, and they were accepted. The pictures were offered on loan to the foreign section at the National Gallery, and they were accepted.

the property, we are glad to hear that they have been accepted. The pictures were offered on loan to the foreign section at the National Gallery, and they were accepted. The pictures were offered on loan to the foreign section at the National Gallery, and they were accepted.

some offered on loan to the foreign section at the National Gallery. The pictures were offered on loan to the foreign section at the National Gallery, and they were accepted. The pictures were offered on loan to the foreign section at the National Gallery, and they were accepted.

The Nameless Exhibition

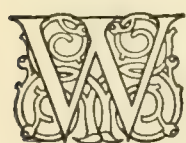
The pictures will be on loan to the foreign section at the National Gallery. We therefore take this final opportunity of reminding readers that the Nameless Exhibition will be opened at the Grosvenor Gallery on the 20th. Our aim has been to leave to the school of select pictures that are the work of the authors of the Nameless Exhibition. We have the hands of the Nameless Exhibition. The pictures will be on loan to the foreign section at the National Gallery.



Prince Yusupov, standing before the tomb of the Romanovs, 1918 (Yusupov)

Page 1 - Unidentified portrait

EDITORIAL : *Cézanne and the Nation*



WE reproduce on another page two Cézannes which have been the subject of a controversy in the columns of the "Observer." Mr. Hugh Blaker wrote a wise and indignant letter in which he stated that the pictures, which he had offered on loan to the new foreign section at the National Gallery of British Art, had been rejected. Mr. Aitken, the director, replied in a conciliatory vein, pointing out that there is no room for more than a few foreign pictures until the new wing is built. He adds that "for sufficient reasons" and "except in special circumstances" offers of pictures on loan will be refused, and that the whole gallery already contains twice as many pictures as can be shown. The absence of any Government grant is also spoken of; and the letter ends with the assertion that, for the reasons stated, the trustees must "weigh carefully the quality of pictures offered as gifts and the conditions of proposed loans."

The position then would appear to be that the two Cézannes were rejected either (i) because of their quality, (ii) because there is no room for them, or (iii) because the conditions of loan were impossible. The concluding sentence of Mr. Aitken's letter seems to imply that the quality of the Cézannes is not up to the Tate standard. The fact that one of them, the landscape, has already been reproduced in *THE BURLINGTON MAGAZINE* is a sufficient comment on our opinion regarding it, and it will be apparent, even from the plate on page 214, that the still life is an equally characteristic and important example of Cézanne. As for there being no room for them,—which is the reason formally given—in a large collection like that at Millbank, room can be found for any two small pictures if they are really wanted. And as regards the conditions of loan; the pictures are stated to have been offered simply "for an indefinite period." Moreover, they are the property, we are permitted to say, of Miss G. Davies, whose disinterestedness and generosity are, of course, beyond dispute. Mr. Aitken seems almost to say "I don't think we can take loans because we must reserve our space for purchases. But we cannot make purchases because we have no money." He certainly implies that, with an occasional exception, none but the unconditional gift—always a *rara avis*—can be accepted.

Experience, however, has shown that the surest way of encouraging gifts is to welcome suitable loans. But besides the Cézannes, many

other modern French pictures, some offered on loan and some as gifts, have been from time to time refused, and the fact that most of the largest collectors—among whom a strong feeling undoubtedly exists—are known to be willing to lend examples, makes the policy of refusing loans hard to defend. One of the best collections to be found anywhere could, it is felt, be rapidly formed free of cost. What these collectors and others ask is that modern French art should be shown alongside the other pictures at Millbank, then if after continued examination they come to be condemned, they can at worst be returned to their owners. Now that it is decided that there is to be a foreign section it would surely be well to welcome really heartily the aid of the collectors, who at any rate have for many years studied this section of painting with the faith and passion through which alone, successful collecting, private or public, becomes possible. Although, of course, the opinion of such enthusiasts varies greatly regarding the relative merit of the painters of modern France, all have come to an agreement about Cézanne, who was born as long ago as 1839, is universally recognised as the father of the whole movement, and is now given a place in great public collections throughout the world. A Gallery of Modern Foreign Art without Cézanne is like a gallery of Florentine art without Giotto.

The Nameless Exhibition



THE arrangements for our exhibition of Modern British Art of all schools are progressing most successfully. Before our next issue appears the pictures will be on view. We therefore take this final opportunity of reminding readers that the Nameless Exhibition will be opened at the Grosvenor Gallery on May 20th. Our aim has been to leave no tendency or school of British art unrepresented and to select pictures that are as characteristic of their authors as possible. With these objects in view the work of selection has been placed in the hands of Mr. Charles Sims, R.A. of Professor Tonks, and of Mr. Roger Fry. In order as far as possible to dispel prejudices, the artists will remain anonymous during the first period of the exhibition, but their names will be divulged before the last two weeks. The hanging will be carried out in a similar spirit of impartiality, for the maintenance of which *THE BURLINGTON MAGAZINE* holds itself responsible.

TWO REMBRANDT PORTRAITS

BY ROGER FRY

THU will be a relief to all lovers of art to know that the two portraits of a man and woman which were the glories of the Yussupoff Collection at Petrograd are safe. During the Russian revolution they were securely stored in London, where they still remain. By the kindness of Prince Yussupoff we are able to reproduce them in the *THE BURLINGTON MAGAZINE*. In the present case we have suspended our ordinary rule of reproducing only new or scarcely known work, first because works of such supreme importance and beauty can hardly be too well known, and secondly because the reproductions in text-books on Rembrandt (excepting of course Dr. Bode's monumental and expensive work) give but little idea of the extraordinary quality and subtlety of such works as these. It is generally futile to say of any work that it is the finest that a particular master ever produced, but it is true that these two portraits stand alone in the *œuvre* of Rembrandt. At the end of his life, when he had at last attained to supreme mastery, Rembrandt was a lonely and unsuccessful man, neglected by the great world which had once admired and employed him. He had to look for models in the immediate circle of his family. He himself indeed became his best and most constant sitter. For the rest there were humble old men and women who may have had nothing better to do, or humble bourgeois families like those in the Brunswick "family group." From a purely aesthetic point of view this want of choice in Rembrandt's sitters is of no consequence whatever, but the fact that for once at so late a date as 1660 Rembrandt was commissioned by this unknown gentleman and lady does mark out the Yussupoff pictures with a singular if only accessory charm. For in this case clearly the models themselves had distinction and a certain magnificence of bearing that Rembrandt has made use of as only he could.

Rembrandt had so miraculous an instinct for the characteristic that he could, one imagines,

A PORTRAIT BY HANS HOLBEIN THE YOUNGER

BY PAUL GANZ

THERE are not more than a dozen portraits known, which were painted by Hans Holbein between the years 1515 and 1526, if we omit the portrait-group on the Darmstadt Madonna. This fact is all the more singular, when we realise the great number of portraits

he discovered an expressive design from any conceivable material. Certainly at the end of his life he found such again and again from the stiff rheumatic poses of old cronies, from the clumsy ungraciousness of their limbs and the dumb wooden pose of their hands.

But here for once he had other material. These two persons have not, one must admit, the supreme elegance and "*scioltezza*" of Branzio's aristocrats. Something of the thickness and phlegm of the Dutch character is there, but they have the poise and balance of well-bred people. In response to this, Rembrandt has here developed a more sweeping silhouette, a more flowing rhythm in the lines and a general sense of amplitude and ease that give to these two pictures so singular a charm.

It is perhaps in the hands that this peculiarity is best seen. The man's hands have a certain facility for gesture as of one who could be eloquent at moments, and in the woman's there is the quality of repose without deadness. They express admirably the same mood of gentle reverie and abstraction that the poise and expression of the head also suggest. For the rest, even from the accompanying reproductions the reader may guess that these works have all the supreme qualities of Rembrandt's mature style. The profound understanding of plastic form, the fulness and intensity of the modelling, the perfection of the *mise-en-page*—all these are apparent enough. What, however, we cannot, alas, convey is the great beauty of the colour. In this, too, what distinguishes the Yussupoff portraits is the peculiar charm—the delicious quality, the sweetness of the greys and blacks, and the luminosity of the flesh. Fortunately these peculiar examples of Rembrandt's maturest activity are admirably preserved and in almost perfect condition. It may be rash to hope that at such a time as this some great English collector will come forward and retain them, but nothing could be more desirable for the future understanding of art in this country.

he painted in his later years. Still we may assume that Holbein was even then considered a master in this branch of art.

A portrait has recently been discovered in England, which in my opinion belongs to Holbein's early time. The size of the picture, 21 inches by 14½ inches, shows the importance



Portrait of a Woman, said to be the wife of Titus, the son of Rembrandt. $38\frac{3}{4}$ " by $32\frac{1}{2}$ ". (Prince Yussupoff)



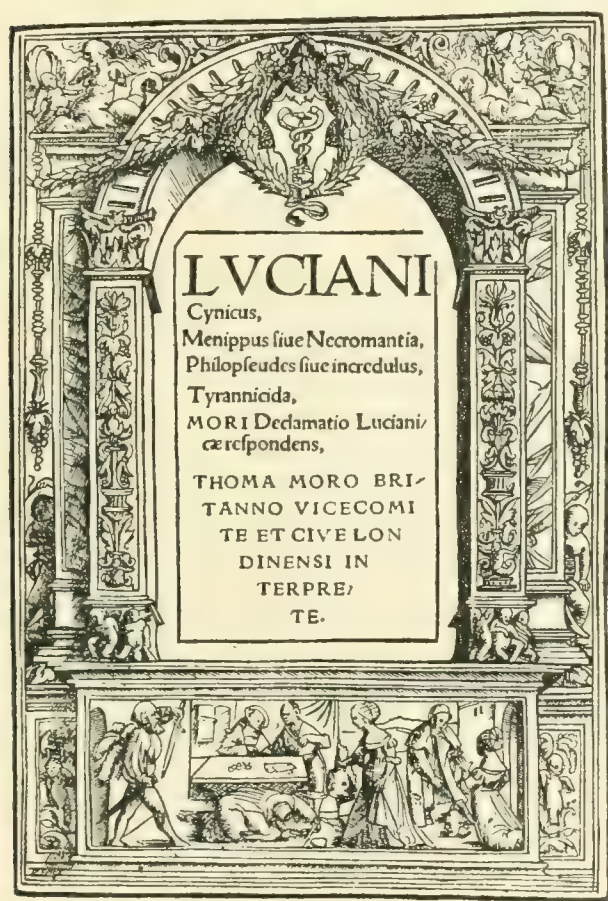
Landscape, by Paul Cézanne. (Miss G. Davies)



Still-life, by Paul Cézanne. (Miss G. Davies)

Editorial. Cézanne and the Nation.

attached to the sitter and the effort the artist made to make it a masterpiece. There is a good impasto and modelling of form and colour. The man is sitting behind a table with his right arm resting on a thick red cloth of coarsely-woven material, showing a geometrical pattern in blue, yellow, brown and white. His left hand grips the edge of the table and pushes the cloth into folds. The face is turned three-quarters to the right and is lit from the left side. He wears a close-fitting cap, made of plaited gold cord, such as was worn by rich men in those days.¹ His thin dark brown hair already shows traces of grey. His blue-grey eyes are vivacious. It was one of the characteristics of Holbein's work that he could give the moisture and the mobility of an eye. His strongly-formed nose is modelled like a piece of



sculpture and shows with the chin and massive neck a strong personality. On the dark violet-grey sleeves is a beautiful damask pattern of greenish-black flowers. A sleeveless jacket has a brown fur collar and is trimmed with black braided stripes.

¹ Stephen and Lucas Baumgartner in Dürer's altar piece at Munich; Jakob Fugger in Dürer's portrait (1520) at Munich and the same in the coloured woodcut of Burgkmair. See Lützow, *Geschichte des deutschen Kupferstichs und Holzschnitts*, Berlin, 1891, p. 184.

More attention has been given to the head than to the hands, which are painted somewhat stiffly. The architectural background of the picture is formed by an arch, through which one sees a brilliant blue sky like the one in the Meyer² portrait. The renaissance arch is in grisaille, the design of which occurs in a drawing by Holbein on a book-title of 1517,³ which he further enriched with garlands. Sculptures crown the two side pillars; mermaids in profile are put on each of them. Out of the large crown of each mermaid streams a mass of hair like a flame. Cupids clasp the bodies of the mermaids. These identical figures, which he also used in his Lucerne time for the book-title as well, again appear on Holbein's authentic sketch for the façade-painting of the Hertenstein House, where these peculiar sculptures⁴ are put on both sides of the arched doorway of the chief entrance.

The newly-discovered portrait marks a stage in young Holbein's development, of which we hitherto had no proofs. In these years Holbein began to find his own way, but the transition goes on so slowly, that it is extremely difficult to distinguish the different hands of the father Holbein and of his two sons. The Darmstadt portrait of a young man⁵ (1515) and that of the painter Hans Herbster in Basle (1516), given formerly to Hans, are now assigned to his brother Ambrosius, as are the two boys in the Basle Museum. These pictures show quite a different linear arrangement, a variegated, more decorative style and a greater delicacy of expression. A resemblance in the colouring and the manner of drawing between the two brothers, is not surprising, if we consider, that the two sons trained in their father's school arrived at a point, where they can only be distinguished and separated by the psychological differences of temperament and artistic comprehension. In spite of the youthful strength and firmness of execution, in many places this picture shows a harshness and an awkwardness only explicable in a young artist, not yet quite able to deal with such a ceremonial portrait.

The picture is painted by a man, who was first and foremost a designer and inventor, a man who found his joy in pattern and intricacy of line, a man rich in ideas and with great

² Diptych with the portraits of Jakob Meyer, burgomaster of Basle, and his wife, 1516, in the Basle Museum. See Ganz, Hans Holbein d.J. (*Klassiker der Kunst* XX), pp. 12 and 13.

³ This book-title, given by Woltmann to Ambrosius (Vol. II, p. 205) was made by Hans Holbein the Younger for the printer Frobenius; first published in March, 1517. See Hans Koegler, *Monatshefte für Kunstwissenschaft*. Vol. IV, p. 397, and Heitz 30.

⁴ Arthur B. Chamberlain, *Hans Holbein the Younger*. London, 1913. Vol. I, p. 68, and the facsimile reprod. in Ganz, *Les dessins de Hans Holbein le Jeune*. Genève, 1921. Vol. II, Pl. IX, 13.

⁵ See Ganz, *Klassiker*, pp. 203 and 204.

facility in expressing these ideas. His sureness of hand never hindered the translation of his thoughts, and he combined with great realism an illogical turn of mind, so that he was capable of giving a cast shadow on a wall to an ornament whilst failing to see that the solid body of a man cast a shadow. It is only possible to explain this contradiction by the hypothesis that he completed his decorative wall first and painted his figures to it. Frequently the figures and their surroundings are as completely separated as if they were stained-glass designs. It is typical of Holbein of this period that he was more interested in line and pattern than in the connection of sitter and background, seen as a unity. In what this picture says and what it leaves unsaid, there are proofs of Holbein's workmanship which make it impossible to assign it to another hand. Certainly the use of decorated architecture as a background or frame for the figures and the idea of an arch over their heads was not confined to Holbein alone; but in this picture we have the complete development of the mermaid and Cupid invention, which was undoubtedly used in two instances by Holbein in Lucerne. It is most improbable that another designer would take a Holbein sketch or a Holbein idea and improve it; but it is a logical thing for Holbein himself to play with and improve on a fantasy which was to his liking, and so to develop it himself. The primitive idea of the mermaids is on the Hertenstein design and its full development and execution is here. The picture is instinct with intellectual qualities of invention, whilst lacking in the broader artistic qualities of Holbein's maturity.

It is therefore the work of a young man, whose rich conceptions are still in a stage of evolution. It is again typical of Holbein at this period, that his work was emotionless. In his marvellous quality as a draughtsman he gives a vivid translation of the differences of bone and muscle, of soft flesh and hard surface, rendering them triumphantly by a shade or a few lines. The nuances of colouring are much more variegated than on the Meyer portraits, and the highest effect is obtained by the marvellous disposition of light and brilliant colours. The man's head and hands are modelled in a strong light, more accentuated than in other parts of the composition. The darker parts are cleverly lit up by reflections on the sword-handle and the gold chain, so that the wonderful play of various colours animates the whole picture. The composition is not spontaneous, not seen as a whole. It shows that the beautiful decorated arch would have to be larger, so as to have a correct proportion with the head. However, if the arch had been larger the quantity of the blue in the sky would have been too great for the flesh colour of

the face and the gold and russet of the figure. In the stained-glass painting of 1517 of Fleckenstein in Lucerne,⁶ the sculptured figures of the background have their shadows, whilst the human figures are shadowless. In this picture the interest the designer shows in the ornament is quite equal to the interest he takes in the man. Even the colouring is proportioned as a designer would weigh and balance it, and this is one of the great characteristics of Holbein's work at this time.

Again, Holbein loved to give the quality of surface of what he saw; the differences of fur, metal, cloth, silk, marble, delighted him, and one sees here the joy in subtly analysing his brocade, his rough table-cloth, his gold chain, his plaited gold, and the quality of the skin of his model, framed in by the hard arch and its sharp-cut ornaments.

There is a portrait in the collection of Count Lanckoronski (the only one known with certainty as a work of Hans the Elder) which also shows a man turned three-quarters face put against the light blue sky, framed in by a square renaissance window.⁷ It is dated 1513. The inscription, "Johannes Holbein in Augusta bingebat," is on the second half of the diptych, to which the portrait belongs. This is a Madonna and child in the collection of Prince Montenuovo at Vienna. The portrait has all the typical qualities of the father's work: a plain, almost weak perception of the human being, empty, dry ornaments, but a harmonious colouring without contrasts. Our portrait seems to have still nearer relationship to the Sebastianaltar in Munich, about 1516, which once stood in the Dominican church at Augsburg.⁸ The enamel-like brilliancy of the colour, as well as the renaissance ornaments on the two wings, have at first sight a great resemblance with the colouring and ornament of the newly-found picture. As soon as we compare the two paintings more closely, we verify a number of variations only to be explained by the different perceptive faculties of the two artists. The one is content with the decorative beauty of the form, the other enlivens it.

If we compare the newly-found portrait with the first of Hans Holbein's, dated 1516, we may reasonably ascribe them both to the same hand. In the double-portrait of the burgomaster Meyer and his wife we find the same colour problem, a

⁶ See Ganz, *Les dessins de Hans Holbein le Jeune*, Vol. I, Pl. v, 4.

⁷ See Campbell Dodgson, *BURLINGTON MAGAZINE*, 1908, p. 37. The "Madonna" is reproduced in W. Suida, *Oesterreichische Kunstschatze*, Wien, 1911, Vol. I, Pl. 27.

⁸ The altarpiece was long attributed to Hans Holbein the Younger. See Karl Voll, *Die Meisterwerke der kgl. älteren Pinakothek zu München*, Hanfstängl, 1905, and *Führer durch die Alte Pinakothek*. München, 1908.



Portrait, attributed to Hans Holbein the younger. 21" by 14½"

A Portrait by Hans Holbein the Younger.



A *Portrait of a Girl*, attributed to Carel Fabritius. 21 $\frac{1}{4}$ " by 17" (Musée des Beaux Arts, Ghent)

head put against a light blue ground. The headdress and the gown of Meyer's wife are painted with the same exactitude and observation as the details of the new picture. The hands, with the nails so very typical for Holbein the younger, are nearly as stiff as in the Meyer portrait, and the modelling of the head, so full of life and character, is already much better. Our portrait is contemporary and very near to the Meyer portraits, but it surpasses them. The same can be said about the portrait of ⁹ Benedict von Hertenstein at the Metropolitan Museum in New York. There Holbein tries to put the man into the space, and he solves the problem by a clever composition. In spite of the happy outline the face is flat and less animated than the strong plastic head of the man, whose bearing is that of a ruler, with an iron will.

All this leads to the conclusion that the portrait is one of Holbein's early period, and that it was probably painted at Lucerne. Moreover there have been found traces of the date 1517, and of an inscription in the middle of the arch. The portrait of Bonifacius Amerbach ¹⁰ (1519) already shows Italian influences, which are not yet visible in our picture.

Should not the two mermaids which Holbein also painted about the year 1517 above the great entrance-door of the Hertenstein house connect us with the man, who then was Holbein's patron, the burgomaster Jakob von Hertenstein? He worked for him through the years 1517 and 1518. The arms on the ring are not distinct enough to identify the man, nor can we base any conclusions on the so-called portrait of the burgomaster, attributed to Holbein the elder.¹¹ This picture exists as an original, with an inscription added much later, and in two copies. The inscription is incorrect in certain details, and so the identification of

⁹ See Chamberlain. Vol. I, p. 72, plate.

¹⁰ See Chamberlain. Vol. I, p. 86, plate.

¹¹ Formerly in private possession in Buonas Castle near Zug.

this man with Jakob von Hertenstein is probably incorrect also.

We know from Ulrich Hegner that Hans Holbein the younger painted the portrait of the burgomaster Jakob von Hertenstein. It was still in the possession of the family in the year 1826. According to another record it was sold a year later by the last of the family at Basle. From there it may have passed into one of the foreign collections, as well as Holbein pictures out of the Barfüsserkirche in Lucerne. They were sold to England by the painter Marquard Wocher, and that may be the channel by which our portrait came to London. This picture appears later in the century in the collection of Wynn Ellis, the famous English collector. It may well be that he bought it in Basle or soon after it left Switzerland.

We know Jakob von Hertenstein from the wall-painting in the rooms of the Hertenstein house.¹² There he is pictured hawking accompanied by his two sons and his wife on horseback. The son Benedict could even be recognised from the bad copy, made in the year 1823 just before the demolition of the house. This copy helped to identify the person in the New York portrait.

Jakob von Hertenstein is also to be recognised; his heavy square body, his short neck and his round head with the strong nose and the round double chin, are very like the portrait. He also wears nearly the same cap. Between Benedict von Hertenstein in the New York portrait and the old powerful man in our picture, there is certainly a family resemblance not only in the structure of the head, but also in the setting of the eyes and in the form of the nose. In conclusion we believe in the hypothesis that the man in our picture painted in Lucerne, and showing the same mermaids as the Hertenstein house, is most probably Jakob von Hertenstein, the powerful protector of Hans Holbein the younger.

¹² See Ganz. *Glassiker*, p. 155, 2. The copies are in the Bürgerbibliothek in Lucerne.

TWO ATTRIBUTIONS TO CAREL FABRITIUS BY PERCY MOORE TURNER



AMONGST the numerous pupils of Rembrandt, many of whom produced works of enduring quality, eclipsed only by the transcendent genius of their master, none is of greater importance than Carel Fabritius. The intrinsic merit of certain of the pictures undoubtedly from his hand raises him to the foremost rank of Dutch painters. Who can deny the quality of the *Goldfinch* [PLATE III, D] in

the Mauritshuis at the Hague; the *Music Seller* which is, or was in the collection of the late Sir William Eden; the *Portrait of a Young Man* [PLATE III, c] in the Boymans Museum at Rotterdam; and the *Soldier at the Gate* [PLATE IV, F] in the Schwerin Gallery? Certain phases of his art cause one instinctively to associate him in quality with Vermeer of Delft and with Rembrandt, his best work being actually comparable with certain authentic examples of those

mighty masters. Rembrandt, like all great geniuses, was unequal; he had his uninspired moments when he spoke more in the language of the technician than the aesthete. This is chiefly observable in what might be termed his transition years between 1635 and 1648, when he was evolving from his early period with its directness and restraint, and ridding himself of the exigencies of popularity; when the degrading influence of wealthy patronage was finally giving way before the quest for the sublimely abstract quality of his later manner—the full and mature expression of his genius.

Carel Fabritius also was unequal. In spite of their interest, as authentic examples of his work and their fine craftsmanship, the portrait of *Abraham de Notte* [PLATE IV, E] in the Rycks Museum at Amsterdam and the *Tobias and His Wife* at Innsbruck can hardly be said to be of as great aesthetic worth as other productions of his brush which have descended to us. These two examples have been equalled, if not surpassed, by Barend Fabritius. Among the most striking of such works by that painter is a picture which was, and perhaps still is, in a private collection in Belgium, and which is ascribed by its owner to Carel Fabritius.

We must nevertheless be grateful that time has spared the Amsterdam and Innsbruck pictures, for their absence would seriously reduce the small number of examples generally accepted as being unquestionably from Carel's brush. Of higher aesthetic worth are the two portraits of men, one formerly in the Delaroff collection at Petrograd; the other, noted in the erudite work on the master by Dr. Hoftstede de Groot, as being then in his possession, I know only from the reproduction. But if Carel Fabritius had painted nothing better than the Delaroff picture, we should not be justified in claiming for him the elevated rank in seventeenth century painting which is his due. There is a lack of inspiration in the portrait, a certain absorption in the technical side of his art, occasioned probably by the task of portraying a sitter with whom he was not in much sympathy.

What a contrast we find when we compare this work with the magnificent portrait at Rotterdam. Here Fabritius seems to rise to the level of Rembrandt in his best period. The picture was indeed for long attributed to Rembrandt, and it was as late as 1859, as Dr. Hoftstede de Groot informs us, that Carel Fabritius's signature was discovered hidden beneath the frame. In this portrait Fabritius exhibits a breadth and vigour of handling, a supreme sense of unity, and a profundity of abstract appeal which places him among the very first of the Dutch painters, and

justifies us in proclaiming the picture to be his masterpiece. It is interesting to compare it with the *Music Seller* and the *Soldier* at Schwerin in order to see how Fabritius could adapt his manner of painting to works of smaller dimensions, whilst still retaining cohesion and force of presentation. If a painter of less capability than Fabritius had attempted to paint the *Music Seller*, the technique of such a work would inevitably have been *petit*. But what a sense of power and concentration he succeeds in imparting in so small a space, and this in spite of meticulous attention to detail! How exquisitely every object is drawn. Somewhat similar qualities are embodied in the *Soldier* at Schwerin painted two years later. Fabritius here shows a rather broader vision and the same absorption in the problems of light that, in spite of the widely different outlook of the two men, engrossed his fellow townsman Jan Vermeer of Delft.

More akin to the Schwerin than to the Eden picture, is the wonderful tour-de-force the *Goldfinch* at the Mauritshuis. This example is perhaps the one in which most of the technical qualities of the few works known certainly to be from Carel's hand are concentrated. It is from this, amongst others, that we are justified in basing the comparison of technical and aesthetic qualities which enables us to approach certain other extant works to the artist.

Amongst these, the splendid *Portrait of a Girl* [PLATE I, A], which the Ghent Museum was fortunate enough to secure some years ago, should certainly be considered. This picture was acquired as the work of an anonymous Dutchman of the seventeenth century, and on the strength of its aesthetic merits alone. The question of its rightful attribution has given rise to much discussion. The problem has been in a measure complicated by certain repaints in the costume, the presence and disposition of which have probably been responsible for the erroneous impression that the picture was left in an unfinished state by its author. These repaints, however, are far from being of such a character as effectually to conceal the identity of its creator, or, indeed, seriously to interfere with its high artistic qualities. In an article in "L'Art Flamand et Hollandais" (October 15th, 1912, p. 120) Dr. J. O. Kronig is inclined to look to Jan de Bray for its authorship. He compares it with that painter's works in the Haarlem Museum, with a *Portrait of an Old Woman* from the Dahl collection at Dusseldorf, and particularly with a pair of portraits formerly in the Maurice Kann collection in Paris. One of these, the portrait of a man, is reproduced in Dr. Kronig's article. Dr. Kronig says of it: "Le modelé des



B *Portrait of a Man*, attributed to Carel Fabritius. (Brussels Museum.)



C. Portrait of a Young Man, by Carel Fabritius.
(Boymans Museum, Rotterdam)



D. Goldfinch, by Carel Fabritius. (Mauritshuis, Hague)

formes, le dessin soigné, le coup de pinceau large, mais non souple, les éclats de lumière sur les paupières, sur l'arrête du nez, les femmes en général plantureuses. Le fond des Régents de l'hospice des enfants pauvres (Musée de Haarlem) est du même gris-pâle transparent que celui du portrait de Gand, et l'on retrouve dans ce dernier 'les tons clairs' de toutes les oeuvres citées plus haut." Dr. Kronig says that the Ghent picture, on account of the colouring, and particularly because of the pale grey background, leads one, at first sight, to think of the Vermeer-Fabritius group. But an examination of the technique reveals nothing which causes him to associate either of those masters with it. He misses the fat painting of Fabritius. Further he is of opinion that the portrait does not come from the Rembrandt but rather from the Frans Hals School.

Prolonged acquaintance and recent comparison with the Haarlem de Brays and a distinct recollection of the portraits formerly in the Maurice Kann collection fail to convince me that the Ghent picture is from the hand of Jan de Bray or even of the Haarlem School.

Carel Fabritius and Jan de Bray are distinctly removed from one another in emotional expressiveness and technical qualities. De Bray painted with more fluidity and achieved his modelling by gradually building up. Striking examples of his method are the *Christ Blessing Little Children*, at Haarlem, and the *Moses in the Bulrushes*, at Rotterdam. Fabritius, on the other hand, attains his effects by the use of broad planes—the Rotterdam portrait, Dr. Hofstede de Groot's picture, and the *Goldfinch* are all characteristic examples of his methods, and with these the Ghent picture presents striking affinities. The painting throughout the latter is fatter than in any work of Jan de Bray with which I am acquainted, and in this respect approximates to Fabritius. The quality and texture of the background, as well as the high lights, strongly resemble those of Fabritius; the manner of treating the shadows is reminiscent of the *Goldfinch* and of the portrait at Rotterdam. Further, the general quality, the curious incomplete fusion of blue—much favoured by Fabritius—in the dress, flesh, hair and background, lead one almost involuntarily to Fabritius. Again, there is evidence of an absolutely original compromise between the two dominating influences by which Fabritius was surrounded—Rembrandt and Jan Vermeer of Delft—that of Rembrandt, in the dress especially—compare the shirt in Rotterdam. We see Fabritius swaying towards Rembrandt in the

Tobias and the Rotterdam portrait, whereas in the *Goldfinch*, the *Soldier at the Gate*, and the Ghent portrait he exhibits a marked tendency in the direction of Vermeer. The evidence of this dual influence points distinctly to a Delft picture of the time, and further investigation in that direction leads one to Carel Fabritius.

Another portrait of supreme aesthetic quality, in the possession of Belgium, also suggests the name of Carel Fabritius. This is the *Portrait of a Man* (No. 713) [PLATE II, B], which the Brussels Museum was fortunate enough to secure at the Werner Dahl sale in Amsterdam in 1905. This picture has been ascribed to Simon de Vos, largely on account of a supposed affinity with the portrait of that painter, which is in the Antwerp Gallery, then considered to be a self-portrait by Simon de Vos, but since known to be a capital work of Abraham de Vries. Neither in technique or vision, however, have the Brussels and Antwerp portraits anything in common.

It is again in the direction of Carel Fabritius that we must look for the authorship. There is the same quality of opposition between the background and the portrait, the same admixture of blue in certain parts of the flesh, the ruff, hand and cuff, the same sure character of outline in the face, mouth, and brim of the hat, the same spontaneity in the painting of the tassels, face, hand and hat as that displayed in the Ghent portrait. It is instructive also to compare the painting of the dress at Ghent and the hand and cuff at Brussels with that of the Rotterdam portrait. The remains of Rembrandt's influence passing across another and intensely sensitive temperament is at once apparent. It is possible that the Brussels portrait is one of the latest we know from Fabritius's hand. The evolution from the *Notte*, the date of which, in spite of the fact that it has been tampered with, we can assume to be 1640—to the *Music Seller* (1652) and the Schwerin and Hague pictures (both 1654) points to the fact that the Brussels portrait makes a definite advance towards Vermeer.

The quality of both these portraits is such that no admirer of Carel Fabritius need suffer any pangs upon seeing their authorship fathered upon him. From their qualities of craftsmanship, their power and concentration of presentation, the knowledge and facility of painting revealed in them, and, what is far more important, by the quality of their emotional appeal, they are worthy of his highest achievements. Beside them, the Amsterdam and Innsbruck pictures fall to the level of the work merely of a fairly good painter.

THE SARACENIC HOUSE—I

BY MARTIN S. BRIGGS



HE primitive mosque, a rude structure of mud and palm-trunks, gradually developed all through the Middle Ages, generally under external influence. Assimilating features from Rome, Constantinople, and Persia, even from India itself, it became an elaborate structure of stone under the later Fatimites and next underwent further changes as a result of intercourse between Egypt and the Crusaders. The mamluke sultans carried the architecture of the mosque to a still higher pitch, culminating in the wonderful buildings of Kaït Bey and El-Ghuri. Lastly, under Turkish dominion, came the substitution of Byzantine domes and "pencil" minarets for Saracenic motives, and the final decline of Saracenic art as a living style.

During all these centuries, the development of the dwelling-house in Egypt and Palestine was curiously dissimilar to that of the mosque. Of its earlier stages few examples remain, but there is surprisingly little difference between the oldest surviving houses (of the thirteenth and fourteenth centuries) and those built on traditional lines even so recently as last century. The reason for this apparent stagnation is not easy to find. The plan of the mosque was determined by the requirements of the Moslem faith, which has hardly been modified since its foundation. And though life in Cairo as Edward Lane described it in the fourth decade of last century, was probably more mediæval than in any country of Europe, there must have been certain alterations in the habits of the people—or at any rate of the upper classes—that one would expect to see reflected in the plan and style of their dwellings. Certainly no European country can show such a slight change in its architecture from the Middle Ages to the present day.

The factors that have produced the typical Arab house, which one sees best in the older quarters of Cairo, are partly climatic, partly social, and partly religious. In the Northern countries of Europe, houses are planned with a view to obtaining the maximum amount of sun and resisting rain and cold. In Egypt, where the annual rainfall is negligible even on the sea-coast and practically non-existent in parts of the interior, hardly any provision is made for resisting the weather. The sudden deluge of rain that may descend on Cairo once in a year plays havoc with many of its flimsy modern houses in the poorer districts and floods the narrow streets of the older quarters. In

Palestine and Syria, where the winter rains are heavy and prolonged, more precautions are taken in the construction of roofs, and the old streets of Jerusalem are paved with stone, but Damascus in mid-winter is a sea of mud. Yet the sun in Syria is hardly less powerful during the summer than in Cairo, so that the need for shade is equally important. The effect of this climatic factor on the Egyptian house is seen in the provision of an open *makad* or belvedere facing the north, in the use of the *malkaf* or roof ventilator to catch the cool north wind that sets in some hours after sunset in the hot months, and in the substitution of unglazed frames—filled with *musharabiya* or ornamental wooden lattice-work—for glazed windows. The need for plentiful cold water, so vital as to be hardly comprehensible to an untravelled Briton, but a very real need to any man who has served in an Eastern campaign, is met by the placing in the open courtyard of a well or fountain, in larger houses by a similar though more ornamental fountain in the great reception-room, and in all houses by shaded and ventilated shelves in the *musharabiya* windows for the porous clay jars in which the inhabitants of Egypt keep cold water for drinking. It is perhaps the remarkable suitability of the Egyptian house to the exacting demands of the climate that chiefly explains the slight change in its development through hundreds and even thousands of years, for on old frescoes at Thebes, more than thirty centuries old, may be seen pictures of houses provided with a *makad* and a *malkaf*, facing north. There are some things in Egypt,—the *shadoof*, the *sakkiya*, and the sails of the Nile boats,—that never change.

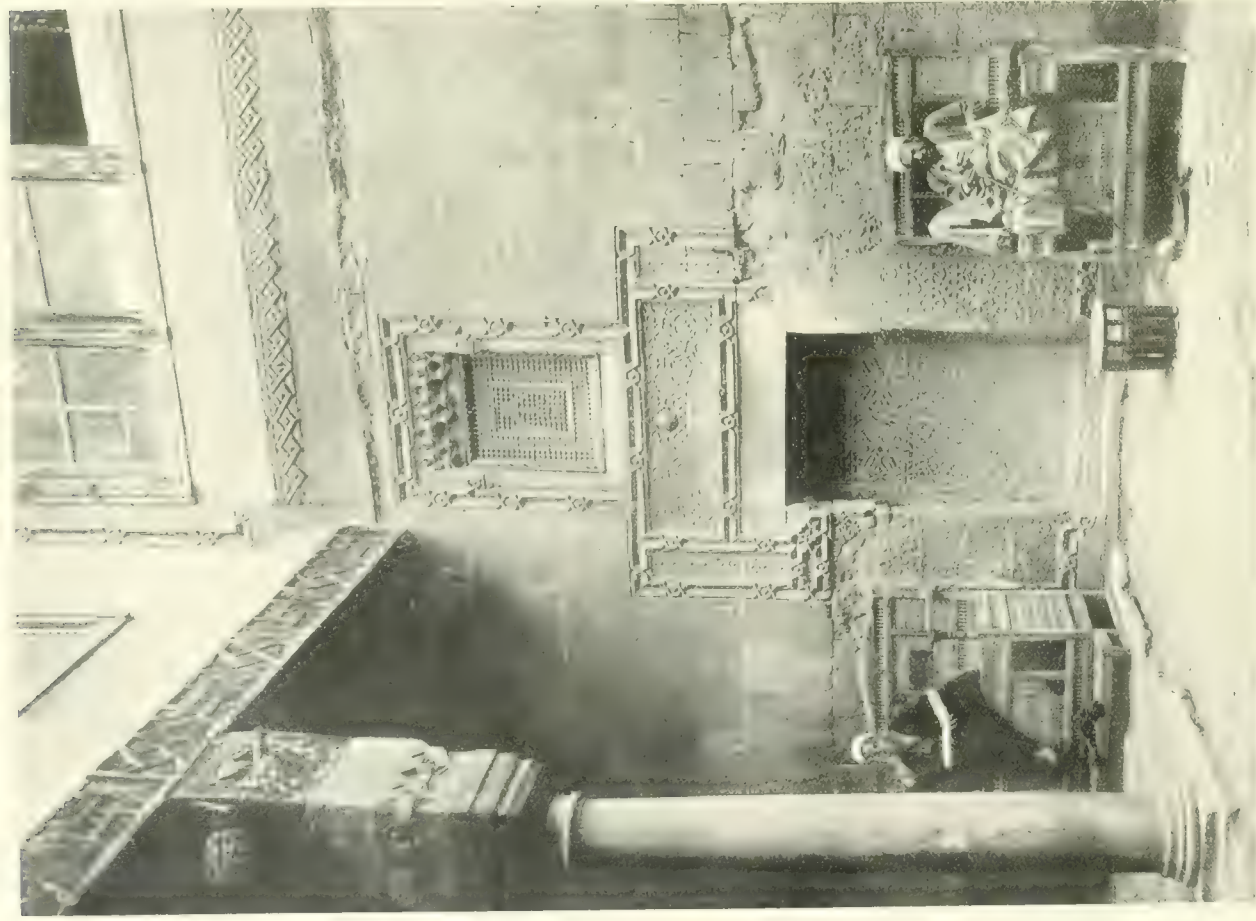
The extreme simplicity of Oriental domestic life is dictated partly by the great heat that prevails. Even a mediæval castle in Europe contained a fair amount of portable furniture—tables, chairs, carved oak chests, and so on. There was usually an elaborately decorated fireplace with logs. The walls were panelled with wood or hung with tapestry. The age of the Tudors saw a great advance in comfort and complexity, and by the times of the late Stuarts an approach had been made to modern conditions. Nowadays the word "furniture" almost presupposes upholstery, while carpets and curtains are regarded as elementary necessities of life. It is only of recent years that tables, chairs, curtains, mirrors, fireplaces, wall-paper, ironmongery, sideboards, framed pictures, and "knick-knacks," have been introduced into Cairo to disturb and vulgarise the austere sim-



E. Abraham de Nolle, by Carel Fabritius (Rycks Museum, Amsterdam)



F. Soldier at the Gate, by Carel Fabritius (Schwerin Gallery)



A The courtyard (*hosh*) of an old house in Cairo showing the alcove (*takhtabosh*)



B Windows of turned lattice-work (*musharabiya*) in an old house in Cairo

plicity of the Arab house. Originally it was designed to meet the requirements of an exacting climate. The rooms were stark naked, according to our European ideas, devoid of upholstery, carpeted only with a few mats of good design, and furnished only with divans. But they were cool.

The third factor dictating the arrangement of the Arab dwelling is to be found in the various precepts of Islam. First among these is the injunction that the women of the household, veiled when they go abroad, should be invisible at home to all male visitors save their own men-folk. The rapid Europeanisation of Cairo has made the veil little more than an added attraction to the charms of the Egyptian women, who display more than was ever intended by the founder of their faith. But the privacy of the older Arab house is so contrived that no modern innovations can effect much alteration. It is so built that a visitor on entry has to pass a door-keeper, then an angle in the entrance-passage that prevents any outsider from gazing into the house, and lastly a locked door from the inner courtyard that gives reluctant access to the women's portion of the house. The rooms towards the street on the ground-floor are very seldom entered by women, but the windows are placed so high up in the wall that even a passer-by on camel-back cannot see within, and the *musharabiya* bays and windows above allow the women to see out while not becoming visible themselves. The house is so planned that none of its windows look into any other house, nor can the courtyard be seen by any neighbours from their roofs or windows. From one point only is it possible to look into these jealously-guarded abodes, and that is from the top of a lofty mosque-minaret. It is for this reason alone that the office of *muezzin* came to be the prerogative of blind men only. There was no great novelty in this segregation of women. It was practised among many primitive races, especially in the East, and both Greeks and Romans favoured it to some extent. But only among Moslem and other Oriental nations has it persisted so long, and in Cairo its fate is sealed.

The comparative scarcity of notable mediæval houses surviving in Egypt and Palestine is due to some extent to superstition. It was generally held that the house in which any man had died was unlucky, and should never again be inhabited. For that cause the mameluke sultans and emirs preferred to build their palaces of ephemeral construction as compared with their mosques and city-walls, and to concentrate all their energies on decoration. The uncertainty of life during this period may surely have been a contributory factor, for the existence of the Cairo courtier was apt to be a very transient

one, and if he never knew from day to day when an assassin might cut short his career, he was hardly likely to waste much time in building his own house. It was part of his fatalism to take no thought for the morrow.

Before proceeding to a detailed examination of the historical development of the Arab dwelling, we may well pause to visit an imaginary house in Cairo, such as has been described at various times by competent writers, and such as may still be found in odd corners of that wonderful city, preserved, without serious modification from its original state, by the care of the "Comité" or by the zeal of some cultured owner.

The exterior of the building is bare in the extreme. One side only, as a rule, faces a street, and that street is narrow. In such an example as the so-called "House of the Kadi," only the elaborate *makad* or belvedere remains, and that formerly stood within an enclosed court, not, as now, on a wide thoroughfare. This severity of external treatment is due partly to the constant faction-fights among the mamelukes that often made the streets of Cairo dangerous, partly to the narrowness of the street itself—giving no view and allowing of little fresh air—and partly to the concentration of all decoration in the private part of the house, invariably grouped round an internal court. But in spite of modern ideas of hygiene there is something to be said for these narrow alleys between towering houses that nearly touch overhead. Except at mid-day, they are always shady and cool. Moreover, they protect one to some extent from the *khamisin* wind and the sandstorms that sometimes sweep through the city. The wide boulevards at Khartoum, laid out in accordance with British ideas, offer little protection against either sun or sandstorm.

The lower part of the external walls is faced with the fine limestone obtained from the neighbouring Mukattam hills, carefully dressed and with fairly narrow joints. The upper part, except in the earliest examples, is of lighter construction, usually of brickwork filled in between wooden posts, or, as we call it, "bricknogging." This frequently overhangs the stone substructure, and in such cases is supported by great stone corbels or wooden brackets, boldly designed and placed at short intervals. These brackets form the most picturesque feature of many a Cairo street. The overhanging upper part is usually plastered in Cairo, though not, as we shall see later, in all other towns of Egypt. Sometimes the substructure is formed of alternate layers of red and white stone, as in the case of many of the mosques. From the main wall-face project, as a rule, one or more of the magnificent oriel windows, filled with *mush-*

arabiya or lattice, that have already been mentioned. These are characteristic of Saracenic architecture, but especially of the architecture of Cairo, where they are treated with a wealth of fancy and a beauty of design not found elsewhere in Egypt and Palestine. They may be said to fulfil a triple object. In the first place the word *musharabiya* means "a place for drink,"¹ and, more precisely, a place where drink may be kept cool, hence a place protected against the sun, yet well aired, for the greyish-white porous clay water-jars, known as "goolas" or "zias" and made chiefly in Upper Egypt. These vessels have the property of keeping water surprisingly cool in the hottest weather, if shaded and placed near a current of air. They may stand in a large latticed oriel, or in a small oriel projecting from the front or ends of a larger one, or even from a large lattice flush with the wall, this latter type being by no means uncommon. The second object fulfilled by these *musharabiya* windows is to prevent passers-by, or neighbours in houses across the street, observing the women of the household within. The lattice is formed of small turned bars of wood, often of great beauty and design, arranged in squares or diagonally, the distance between the centres of each pair of bars varying from $1\frac{1}{4}$ inches to $1\frac{3}{4}$ inches. This spacing fulfils the third object of the lattice, for it enables the women within to watch the traffic in the street below and the frequent processions and street-ceremonies that in former times were almost the only events in the world without that penetrated to the eyes of the ladies of the *harim*. Where the *musharabiya* takes the form of an oriel, there is frequently a flat lattice above it. [PLATE I, A]. Windows are not, however, always of this form, and sometimes gratings of iron or of turned wood bars are used approximating in size to the leaded lights of houses in England in Elizabethan days.

The top of the façade to the street is usually quite plain, but occasionally one finds a crested battlement such as was used in mosques of the fifteenth or sixteenth centuries. The roof is invariably flat, and is constructed of palm trunks covered with cement or mud. The chief feature of most façades is the entrance doorway, often decorated with the arms of the owner, with a verse from the Koran in ornamental characters, or occasionally with a stuffed animal such as a young elephant or a crocodile. The latter objects are supposed to ward off ill-luck, and thus show a superstition akin to the fear of the "evil eye" in Southern Italy and other lands. These doorways may have pointed heads

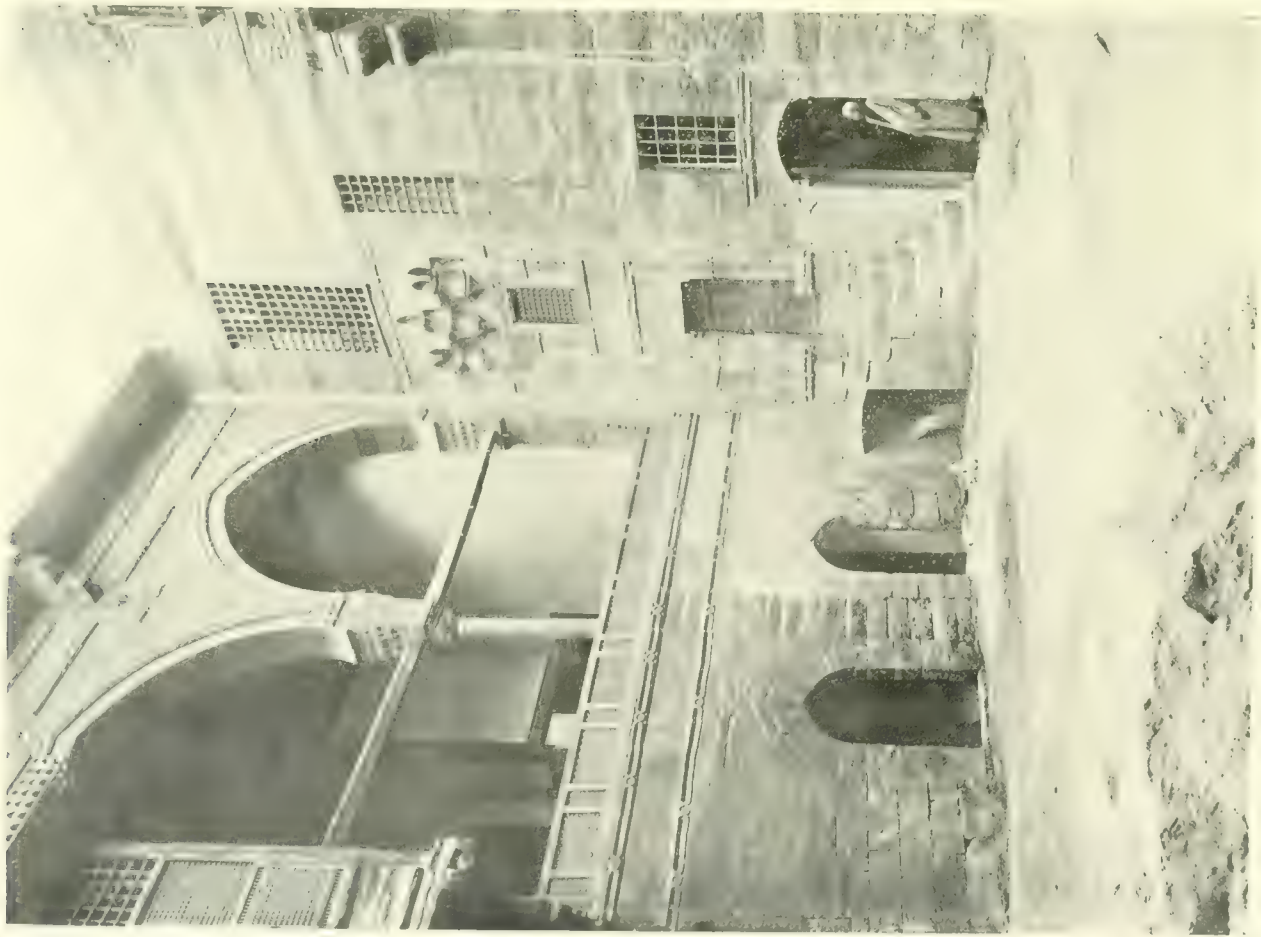
with fluted moulding round them, a stalactited head as is so often found in the porches of the mameluke mosques, or, most commonly of all, a square or segmental head formed of elaborately joggled *voussoirs* surrounded by a delicate interlacing moulding. The characteristic fastening of the door is a wooden latch called a *dabba*, of absurdly primitive design, with small iron pins that slip into small holes.² A mediæval burglar would have no difficulty in dealing with so childish a contrivance, and Edward Lane naïvely observes—"It is not difficult to pick this kind of lock." At nights the door is secured by another mediæval survival, a heavy bar right across its width. Outside the doorway there is frequently a mounting-step and an iron ring for tying up one's mount.

Entering the house then, by fair means or foul, we find further access guarded by the *boab*—a doorkeeper or concierge—who sits just inside the doorway on a stone or wooden bench (a *mastaba*) in the narrow and dark entrance passage. This passage always has a right-angled turn in its length before it reaches the inner courtyard, so that instead of a glimpse of a cool *cortile* with sunlit orange-trees within, such as so often provides a delightful surprise in Roman or Genoese streets, our prying gaze is confronted with a frowning blank wall of stone.

If our credentials are good, we pass the *boab* and the angle in the passage, and find ourselves in the real heart of the house, the *hosh* or inner courtyard. No rule can be given for the shape or dimensions of this court, but it is often approximately square. On the ceremonial occasions that occur in better-class Egyptian households a great tent-cloth or awning, with red and blue patterns on a cream or buff ground, such as is still made near the Musky, is hung over the whole area of the court, and the turbaned guests of the host sit round with cigarettes or pipes to listen to flowery Oriental oratory or the curious syncopated music of the country. No women are ever present in the court on such occasions, or indeed on any occasions when a stranger might be admitted. In the centre of the court is often a well, whence the brackish water of the Nile that percolates under all Cairo is drawn, or occasionally an ornamental fountain occupies this position. Round the court are grouped the servants' apartments (such as they are) and the stables for any animals—horses, donkeys, even camels—that the owner may possess. The floor of this court is paved, but a tree—often a palm—frequently is found there, very seldom a garden as we understand the term. For ordinary business, visitors

¹ The word "sherbet," now Anglicised, has the same derivation.

² See excellent illustration in Lane's *Modern Egyptians* (1914 edition), p. 20.



C House of Gamal ed-Din ez-Zahaki, Cairo. The courtyard (*hosh*) and the loggia (*makad*)



D House of Gamal ed-Din ez-Zahaki, Cairo. The great hall (*ka'a*)

of no great social standing are received in a room or alcove called the *takhtabosh*. This is a square recess of which one side, towards the court, is open, and in the middle of this side is usually found a pillar to carry the floor of the rooms above. The *takhtabosh* is furnished with a long wooden sofa or *dikka* on one, two, or three of its walls. It is usually one or two steps above the level of the court. The latter is sprinkled with water during the summer months. [PLATE II, c.]

Visitors (and by this is implied male visitors only) of any importance are, however, received in a much more pretentious apartment, the *mandara* or reception-hall. This room is usually lofty, and in one important case at least its central portion rises to the height of three storeys. It consists of a central portion, the *durka'a*, into which one steps on entering the room, and one or more *liwanat* or alcoves raised a foot or less above the level of the *durka'a*. Before one ascends into a *liwan*, on the courteous host's invitation, one removes one's shoes, for the floor of the *liwan* is carpeted. Where two or three *liwanat* are found, as in the *medresa* or cruciform mosque, for the ceiling of the *durka'a* is often higher than the rest. The ceilings of these State apartments are always their chief ornament, formed of heavy beams of dark-coloured wood placed about a foot apart, stop-chamfered, carved and gilt, or of geometrical interlacing panelling in intricate designs. The walls are usually quite bare, whitewashed and plastered. The floor is frequently paved with marble mosaic, and in the centre of the room is often an ornamental fountain, the *faskiya*. In the walls are recesses for ornamental cupboards, usually shallow, with arched openings for vases, and delicately carved and panelled doors. There is sometimes a *suffa*, a marble or stone sideboard with an arcaded front where are placed the few but often very beautiful vessels required for Arab hospitality. The only remaining articles of furniture are the seats. These in their simplest form consist of "divans," long stuffed mattresses on the floor, on which host and guests sit cross-legged. But sometimes these mattresses are placed on a frame of palm-sticks (*serir*), commonly known in Cairo as "affass-work," or on turned legs connected by a wooden framework and rails. On these *divans* or seats are laid cushions. The *divan* is commonly about a yard wide, and the cushions about a yard square. Sometimes the *divan* is placed in a small recess or *sidilla*. In summer the floor of the *liwan* is covered with the palm-leaf matting so largely used in the more sacred part of the mosques, and with mats laid upon it, but in winter carpets are added.

Of movable furniture the only example generally used is a *kursi*, a small and very low polygonal table made of wood, often richly inlaid with mother-of-pearl, ivory, and ebony. The only utensils commonly found in such rooms are a brass basin and ewer for ablution, water-bottles, coffee-cups, and vessels containing perfume, all of which stand on the *suffa*. This somewhat detailed description of the appearance and contents of a *mandara* indicates that in its simplicity it represents the taste of the architect rather than of the upholsterer.

Occasionally one finds in the *hosh* a small private mosque, containing a *mihrab* niche, and separated from the courtyard by a latticed screen.

On an upper floor is situated a *makad* or belvedere, in all houses of the larger sort. This is the most attractive feature of the Arab house, and closely resembles the *loggia* of an Italian palace. It is an open-air sitting-room or verandah, often 8 or 10 feet above the level of the *hosh*, and used as a reception-room for male visitors. Invariably it faces north for coolness sake. The front to the *hosh* consists of an open arcade, usually of two, three, or four slightly horse-shoe arches, stilted, on stalactite capitals and supported by plain or spiral columns of limestone or marble. Between the bases of the columns is fixed a low balustrade of *musharabiya* lattice. In the best examples the ceiling is lofty, coved, and richly carved and decorated, the favourite colours—if colour is used—being dark blue and gold. In some cases the *makad* is sheltered from the sun by a great eaves carried on carved brackets. A flight of steps leads up from the *hosh* to the *makad*, the latter thus forming an ante-room to the more domestic parts of the house. And although the *makad* is essentially a male apartment, the women of the *harim* are occasionally permitted to watch the happenings therein through a *musharabiya* communicating with one of their own rooms. [PLATE II, c.]

From the *makad* the next step towards complete penetration of the house is the entry into the *ka'a*, the largest chamber in the house. In nearly every case this is an imposing and very lofty hall, consisting, like the typical *mandara* just described, of a central *durka'a*, which is higher than the two *liwanat*. In the centre of the ceiling of the *dwkaa* is a small lantern-cupola (*memrak*) with *musharabiya* sides, providing both light and ventilation. Other latticed openings are often found in the clerestory of the *durka'a* roof. The beams of the gorgeous ceiling are carried on great stalactite consoles. The walls are for the most part plain, decoration thus being concentrated in the ceiling where it is sufficiently distant not

to trouble the eyes, but a high dado of coloured marbles is often found, and the floor is similarly paved. A central fountain is sometimes used, and if so is always ornamentally treated. Like the *mandara*, the *ka'a* contains latticed windows, a *suffa*, and recessed cupboards with elaborately panelled doors. Round the upper part of the walls runs a narrow shelf of wood, used to display the owner's china, and thus supplying a feminine note. In fact the *ka'a* corresponds to a modern drawing-room, and at the same time is the Ultima Thule of favoured visitors, who may be scrutinised through a lattice by the ladies of the household. This is the exact prototype of the grille in the Ladies' Gallery in the English House of Commons. The recent removal of the latter interesting survival shows that we are several years ahead of Moslem Cairo in that respect at least.

Except for the master's office or study adjoining the *makad*, the remaining apartments on the upper floor constitute the *harim*. This misunderstood term properly includes both the women of the household and the rooms they occupy. It signifies "set apart," and simply means the private apartments used by the owner and his family, as opposed to the reception-rooms where male guests and business visitors are received. The word is even painted on the open portions of tramcars and the compartments of railway carriages that are reserved for women, thus implying no more than our "Ladies only." In a Cairo house, a separate doorway usually leads from the *hosh* to the *harim*, this doorway being ornamentally treated. The smaller rooms are loftier than in this country, 14 feet being a usual height. The wood used in their ceilings gives harbour to bugs, which are very prevalent in Cairo. The walls are often painted with clumsy representations of Mecca and other subjects, but these are of late workmanship. Until recently there were no rooms furnished as bedrooms in our sense of the word. The bed simply consisted of a mattress, resting on one of the palm-

stick frames or crates already described, and was placed in a recess during the daytime, thus allowing the room to be used as a parlour. But in the matter of furniture, the upper and middle classes of Cairo have adopted European ideas to a large extent, notably in the arrangement of their bedrooms.

The bathroom of a Cairo house has one notable characteristic, a small domed ceiling of cement, pierced with glazed circular openings for light. This practice is somehow reminiscent of Rome. The baths are heated in the same way as the public baths, and even those who have a private bathroom in their own home frequently resort to the public baths for purposes of amusement. Of the sanitary arrangements even in the larger houses the less said the better, though it may be remarked that it is perfectly possible to modernise the systems existing in the old Arab mansions without in any way infringing Moslem traditional custom. The historic houses of Cairo have no fireplaces. Their inhabitants shiver round a brazier, when the temperature in winter drops, and on the rare occasions when snow falls they suffer greatly. Of the means employed for ventilation, mention has already been made. The *malkaf* or roof-ventilator resembles in appearance the top of a staircase leading on to the flat roof of a modern building in England, but with this difference, that it is not closed at the top by a door. It invariably faces north. Sometimes an open summer sitting-room, the *fesaha*, is found in the *harim* part of the house.

The only remaining features requiring notice here are seldom found except in the larger and older houses. The *makhba* or strong-room is a hiding-place for treasure. The *bab es-sirr* is an entrance to a convenient secret passage, connecting the house direct with the street, and thus allowing the master to escape from justice, vengeance, or assassination, or, conversely, according to the best authorities, to enable a paramour to enter the *harim*.

LIMOGES ENAMELS OF THE AENEID SERIES AT ALNWICK CASTLE BY BERNARD RACKHAM

IN one of his charmingly-written studies of the enamel-painters of Limoges,¹ Monsieur J. J. Marquet de Vasselot has described the work of an anonymous artist known to the world only as the author of a series of plaques, unsigned and undated, illustrating incidents

from the Aeneid of Vergil. Though not paintings of the first order, these works are not without attraction by reason of the balance and harmonious richness of their colours, in the choice and arrangement of which a certain conservative tendency is apparent. The chromatic composition of the series carries on the tradition of which Nardon Pénicaut was the greatest exponent; the gilt stars and clouds with which

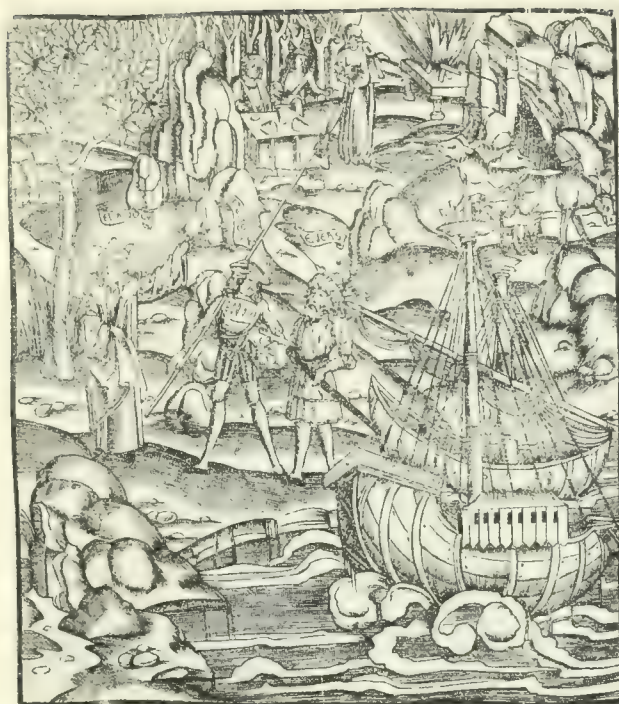
¹ Une suite d'émaux limousins à sujets tirés de l'Enéide (Bull. de la Soc. de l'Histoire de l'Art français, Paris, 1912).



A The signal for war given by Turnus from the citadel of Laurentum. "*Rauco strepuerunt cornua cantu.*"



B The sacrificial feast of Evander before the walls of Pallantium interrupted by the arrival of Aeneas and his fleet; Pallas, son of Evander, challenging Aeneas, who answers from the poop of his vessel. "*Tum pater Aeneas puppi sic futur ab alta*"



C Pallas conducts Aeneas from the ship to his father. " *Excepitque manu dextramque amplexus inhaesit* "



D Evander relating to Aeneas how Fauns and wild men once dwelt in the land. " *Haec nemora indigenae Fauni Nymphaeque tenebant* "

in many of the plaques the sky is brightened are in accordance with the practice of the late Gothic school at Limoges. The archaic aspect of the series is emphasised, as we shall see, by the source from which the designs are drawn.

At the same time there are not wanting, in the treatment of some of the subjects, signs of awakening Italian influence, and a technical feature, the *fondant*, or wash of colourless translucent enamel, with which the plaques are covered on their back, in place of the thick purplish enamel of early times, shows that their date is not as early as might at first sight be thought. It may be fixed in the neighbourhood of 1530.

As M. Marquet de Vasselot has shown, there are certain peculiarities which give to the series a place apart in the history of Limoges enamelling. Whereas from about 1515-1520 onwards the copying of engravings was the rule amongst the Limoges painters, it is extremely rare to find an enameller basing his work on the illustrations of a book and reproducing them systematically one after another, as in the present instance. Nor is any other case known of so large a series of panels of virtually uniform size, undoubtedly intended to make up a set and destined for an identical purpose. Triptychs and other arrangements of plaques with religious subjects are of course common enough; sets of small plaques framed together, such as the splendid series of the life of Christ by Jean H. Pénicaut at South Kensington, are not unusual. But here we have the unique case of a suite numbering upwards of sixty panels. As the learned conservator of the enamels at the Louvre has pointed out, the destination of such a suite appears to be indicated by the mention, in an inventory of the effects of Catherine de Médicis, of a "Cabinet des émaux" decorated with enamel paintings set in the panelling of the apartment. It is highly probable that the Aeneid series was executed to the order of a single individual for a parallel destination.

As long ago as 1867, twelve plaques shown at the Paris Universal Exhibition of that year were recognised by Victorien Sardou as being identical in design with the cuts of a Lyons edition of Vergil, dated 1529, in his possession. Shortly after, it was pointed out by Alfred Darcel that this book was based on an earlier one, published by Johann Grüninger at Strasburg in 1502. The enamels, therefore, are based on German woodcuts of the beginning of the sixteenth century, and their archaic aspect is thereby largely accounted for.

In 1897 other plaques of the series, including two in the Victoria and Albert Museum, were recorded by Dr. Bode in his catalogue of the Hainauer Collection. The researches of M.

Marquet de Vasselot brought the total number identified in his monograph to 63.

To this number it is now possible to add six hitherto unrecorded. It has been my good fortune to identify as belonging to the series six plaques framed together which form part of the art treasures preserved at Alnwick Castle. I have to thank the Duchess of Northumberland for her kind permission to reproduce photographs of them in the accompanying plate.²

The subjects of all six plaques are taken from the Eighth Book of the Aeneid. They are therefore, as it would seem, amongst the latest executed by their unknown painter, his last subjects being taken from the following (Ninth) book. The incidents depicted are as follows:—

(1) The signal for war given by Turnus from the citadel of Laurentum (" *Rauco strepuerunt cornua cantu* ").

(2) The sacrificial feast of Evander before the walls of Pallantium interrupted by the arrival of Aeneas and his fleet; Pallas, son of Evander, challenging Aeneas, who answers from the poop of his vessel (" *Tum pater Aeneas puppi sic fatur ab alta* ").

(3) Pallas conducts Aeneas from the ship to his father (" *Excepitque manu dextramque amplexus inhaesit* ").

(4) Evander relating to Aeneas how Fauns and wild men once dwelt in the land (" *Haec nemora indigenae Fauni Nymphaeque tenebant* ").

(5) Venus making a sign with thunder and the flashing of arms in the heavens to Evander and Pallas with Aeneas and Achates (" *Arma inter nubem caeli in regione serena Per sudum rutilare vident et pulsa tonare* ").

The objects held by a hand thrust down through the clouds, indistinctly seen in the enamel, are shown by the woodcut to be a breastplate with thigh-pieces, a helmet with lion's-head crest and a shield.

(6) Evander bidding farewell to Pallas, who rides forth with Aeneas and Achates to meet Tarcho and the Etruscans, appearing from a grove in the background (" *Ipse agmine Pallas In medio, chlamyde et pictis conspectus in armis* ").

One of the two plaques in the Victoria and Albert Museum (No. 1604-1855, the dream of Aeneas on the bank of the Tiber) comes in order between the first and the second of the above.³

Of the woodcuts here reproduced for comparison with the plaques, five were photographed from a copy (in the Library of the Victoria and

² I wish also to thank Mr. J. C. Hodgson, librarian at the castle, for his kindness in arranging to have the photographs taken by Mr. J. Candlish Ruddock, of Alnwick.

³ The other (No. 2036-1855) represents the death of Anchises; that in the British Museum (Waddesdon Bequest), Aeneas taking leave of Dido.

Albert Museum) of the German translation, published at Strasburg in 1515.⁴ It is important to note that, in the last of these, one letter in each case is missing from three of the labels set above the figures, whereas in the corresponding enamel this omission does not occur,—a proof, apart from other considerations, that the enameller did not use this edition for his model. A more definite proof is afforded by the fact that the second subject of the Alnwick set has no counterpart in this German edition, and must be sought for in the original Latin edition of 1502.⁵ This is the case also with several others of the enamels scheduled by M. Marquet de Vasselot, many of the cuts of the first edition being omitted from the German translation.

⁴ With the title *Vergilii Maronis drysche Aeneadische Bücher von Troianischer zerstörung und auffgang des Römische Reichs durch doctor Murner stult.*

⁵ Cut on fol. 311 v^o. I have to thank Mr. W. King for identifying this in the copy at the British Museum from which the accompanying reproduction was taken. The remaining five cuts are printed on folios 308 v^o, 312 v^o, 317 v^o, 323, 324 respectively of this edition.

CHINESE PHILOSOPHY OF ART—IV. BY ARTHUR WALEY

KUO HSI (PART I.).

KUO HSI was born c. 1020. He specialised in the painting of vast landscapes on the walls of princely palaces. Consequently few if any of his works have survived. The Kokka Company has reproduced (as a separate publication) a roll attributed to him and formerly possessed by Tuan Fang. But Mr. Taki himself has doubted its authenticity. The catalogue of the Emperor Ch'ien Lung's paintings mentions seven pictures attributed to Kuo Hsi; but in so curt a way as to suggest that the compilers could not accept them as genuine. Fortunately he was a writer as well as a painter. His essay on "The Sublime in Landscape Painting," edited by his son, Kuo Ssu, may still be read and has been noticed by several European writers. Fenollosa (*Epochs of Chinese and Japanese Art*, Vol. II., pp. 12-19) gives considerable extracts from it, using a translation made for him by Japanese friends. Like most English renderings of Chinese texts made by Japanese, this translation is exceedingly inaccurate, and in places nonsensical. Petrucci (*Ostasiatische Zeitschrift* I., 395) has translated and annotated two passages. The essay is devoted entirely to landscape-painting. The sentence (Fenollosa, p. 15) where Kuo Hsi seems to be discussing flower-painting, has been mutilated by Mrs. Fenollosa, who made extracts from the complete Japanese version. The refer-

There is no need here to repeat the reasoning by which he has proved further that the enamels were not copied from any of the other editions, published at Lyons and in Italy, in which the Grüninger cuts were used.

It will be seen that the enameller has not allowed himself any great deviations from the original. Here and there only, a slight modification is observable, as, for instance, in the first of the six, in which the legs of the hornblower are altered, and in the last, where Evander in the woodcut is shown actually shaking hands with Pallas. The relative positions of the figures are also modified in several cases. In this respect there is a difference from the practice of most of the later painters—who generally adhered closely to their engraved originals.

This discovery at Alnwick prompts the hope that more enamels of this suite may yet come to light. It is with this object in view, and in order to make more widely known the learned monograph of M. Marquet de Vasselot, that this article has been written.

ence to flowers, etc., is a comparison—"Just as in flower-painting . . . so in landscape . . ."

Kuo Ssu's introduction opens with the usual quotation from Confucius and etymological speculations. The actual essay of Kuo Hsi begins as follows:—

Wherein lies the reason that good men so much love landscape? It is because amid orchards and hills a man has ever room to cultivate his natural bent; because streams and rocks never fail to charm the "rambler who goes whistling on his way."¹ It is because fishing and wood-gathering are the natural vocations of the hermit or recluse, hard by where the flying birds and chattering apes have made their home.

Noise and dust, bridles and chains—these are what man's nature is ever weary of. Haze and mists, saints and fairies—for these man's nature pines eternally, and pines in vain.

In times of tyranny and misrule, Kuo Hsi continues, it is natural that wise men should betake themselves to the hills and forests. But in times of peace we are held to the city by filial and feudal ties. Woods and streams, nature-spirits and fairies are seen by us only in our dreams.

Now comes a painter, and by his skill all these things are suddenly brought to us. Still in our home, stretched on the divan, we hear the cries of gibbons by many streams, the song of birds down many valleys; while our eyes are flooded by the gleam of hills, the hues of falling streams. Does not this illustrate the saying, "Charmed by another's purpose, I attain my own desire"?

It is for these reasons that the world honours the painting of landscape. If it be approached under the dominance of any other spirit, carelessly or light-heartedly, it is as though one should defile the sanctuary of a God, or cast impurities into the clear wind of heaven. . . . Landscapes have been classified as those fit to walk through, those fit to gaze on, those fit to idle in, those fit to live in. A painting of any of these may reach the standard called "miao," pre-excellent. But

¹ From a poem by T'ao Ch'ien.



E Venus making a sign with thunder and the flashing of arms in the heavens to Evander and Pallas with Aeneas and Achates. "*Arma inter nubem rutilare vident et pulsa tonare*"



F Evander bidding farewell to Pallas who rides forth with Aeneas and Achates to meet Tarcho and the Etruscans appearing from a grove in the background. "*Ipse agmine Pallas In medio, chlamyde et pictis conspectus in armis.*" (The six plaques belong to the Duchess of Northumberland)

those fit to idle in and those fit to live in make better subjects than the others. Why is this? Look at the landscape paintings of to-day. In a panorama of several hundred leagues not more than three or four parts in ten will be such as might be dwelt in or idled in. Yet the painter will certainly regard the scenery as of the "residential" or "pleasure" class.

Now it is just for the sake of these beautiful spots (suitable for residence or pleasure) that wise men thirst and pine for the country. The painter and the critic must both bear this in mind. To do so is what is called "not losing sight of the essential."

The above account of the purpose of landscape-painting seems to us very absurd; but it corresponds exactly to the view of most people in Europe to-day. The average man admires a landscape-painting because it reminds him of some place where he has pleasantly "idled or dwelt." The painter who ignores this has, in several senses, "lost sight of the essential." Kuo Hsi speaks, and speaks charmingly, for the great majority—those for whom art has only an associational value. A few lines later Kuo continues:

In painting any view, whether it be large or small, whether it contain many details or few, the artist must concentrate his powers in order to unify the work. Otherwise it will not bear the peculiar imprint of his soul.

His whole soul must attend the completion of the task. Otherwise his energies will be dulled. He must have deep seriousness wherewith to dignify his work; else it will lack depth of conception. He must use reverent toil to perfect it; else it will be incomplete.

If a painter forces himself to work when he feels lazy his productions will be weak and spiritless, without decision. This is because he cannot concentrate. If, when he is feeling distracted and bothered, he decides to muddle² through, his forms will be fogged and frightened; they will have no freshness. This is because his whole soul has not attended at the completion of the task.

If the work is dashed off light-heartedly, the forms will be evasive and incomplete. This defect comes from lack of seriousness. If it is hurried-on feverishly, the composition will be rough and arbitrary; it will lack consistency. This defect comes from lack of reverent toil.

² A literal translation.

NICCOLO PIO, COLLECTOR AND WRITER BY TANCREDO BORENIUS



It is but fitting that the rise of the historiography of Italian art should have taken place in Tuscany, where the middle of the sixteenth century saw the publication of its most important and monumental work, the *Lives of Vasari* (first edition, 1550, second edition 1568). The position of supremacy in the art world of Italy, and indeed of Europe, which the Counter Reformation gained for Rome is, however, reflected in the long series of Artists' *Lives* composed in Rome during the Seicento and the Settecento and to which belong the well-known published works of Baglione (1642), Bellori (1672), Passeri (written in the seventeenth century, published in 1772)¹ and Pascoli (1730). Two works, forming part of this remarkable

¹ A MS. copy of this book, differing in important particulars from the printed version, was some years ago in the possession of Messrs. Loescher of Rome (Catalogo 89, No. 3550).

Now indecision leads to loss of lucidity; lack of freshness destroys charm; incompleteness mars composition; lack of consistency leads to sudden transitions.³

These are the main defects of painters. But they can only be discussed with those who understand the subject.

The above passage calls for no comment. It expresses admirably the conditions under which a work of art is produced and shows Kuo Hsi speaking no longer as a member of the undistinguished public, but as that rare and individual thing, an artist. It should be mentioned that the term "immobilité d'esprit," which Petrucci finds so felicitous, occurs only in his translation and not at all in the Chinese text.

The editor of the essay, Kuo Ssu, annotates this passage as follows:

I, Ssu, remember that when my father was at work on several pictures, he would often suddenly put them aside and not return to them for ten or twenty days. . . . This was because he felt disinclined. And disinclination, what is it but the "laziness" of which he speaks above? If, however, he was in a good humour and his work was going well, everything else was forgotten. But if the least thing happened to distract or disturb him, he would at once stop painting. This is what he means by saying that one must not attempt to paint if one is feeling "distracted and bothered."

On days when he was going to paint, he would seat himself at a clean table, by a bright window, burning incense to right and left. He would choose the finest brushes, the most exquisite ink; wash his hands, and clean the ink-stone, as though he were expecting a visitor of rank. He waited till his mind was calm and undisturbed, and then began. Is not this what he meant by saying that one should not dash off one's work light-heartedly?

What he had completed, he would sift again. What he had enlarged, he would amplify. When once might have seemed enough, he would not even be content with twice, but would improve upon it! He would recommence each picture many times, as though at war with a pitiless adversary—till at last he was content. Is not this what he meant when he said that a work of art must not be hurried-on?

³ Lit, "To the quick-slow method." I do not see how l'etrucchi gets his "méthode de la composition" out of this. He seems to have borrowed it from the clause before.

series, exist to this day, however, in MS. only: namely, the very interesting *Lives* written by Giulio Mancini, physician to Pope Urban VIII, of which several codices are known,² and which were composed about 1621³; and the *Vite di Pittori, Scultori et Architetti, in compendio, in numero di ducento venticinque*, completed by Niccolò Pio "dilettante romano" in 1724, and of which only one copy is known at present, in the Library of the Vatican (Cod. Capp. 257). It is of this latter collector and writer that the present article will treat, since a recent discovery enables one to throw a much clearer light on his personality and work than has hitherto been possible.

² Cf. Th. Schreiber, in *Gesammelte Studien zur Kunstgeschichte* . . . A. Springer, 1885, pp. 103-110; L. Venturi, in *L'Arte*, Vol. xiii. (1910), p. 192.

³ The date of this work, which has been the subject of some conjecture, is quite plainly stated on ff. 19 and 29 *recto*, of the Cod. Harl. 1672.

Let us first summarise what up to now has been known about Niccolò Pio. From the prefatory note of the Vatican MS.⁴ it appears that Pio, who had made a collection of drawings by 225 masters, the *œuvre* of each being preceded by a portrait and a biographical note, was compelled for financial reasons to part with the collection of drawings, and, as he sadly notes, "solamente gli sono restate le sue misere fatiche delle vite manoscritte," which to his bitter regret he had no means of publishing. Pio himself does not state who the acquirer of the drawings was, but his name is known from other sources: it was the famous collector Pierre Crozat, among whose purchases⁵ made at different times, Mariette mentions "la Collection entière du sieur Pio de Rome," giving in another place the following details about the Roman drawings in the Crozat Collection⁶:—

La plus grande partie de ces Dessins des Peintres & Sculpteurs de l'Ecole Romaine, a été ressemblée par un curieux de Rome nommé Pio. Il avoit entrepris de former un Recueil de Dessins de tous les Maîtres dont il pouvoit découvrir des ouvrages; & dans cette vûë, il fit travailler tous les Artistes qui vivoient de son tems à Rome. L'on peut croire que l'émulation les excita à faire de leur mieux.

I am not aware that Niccolò Pio had any "collector's mark," properly speaking; and a provenance from his collection can therefore in most cases only in a general way be surmised for such extant drawings of the late Roman school as are known to have come from the Crozat Collection.⁷

All along it has thus been known that there attaches to Niccolò Pio a double character of collector and writer, which differentiates him from the general run of Roman art historians. This double aspect of his work is still further emphasized by the discovery of a portion of his collections, which hitherto seem entirely to have escaped general knowledge: namely, his extensive collection of woodcuts, engravings, and etchings, grouped in conformity with a definitely thought out scheme according to authors or subjects.

There has recently passed into the possession of Messrs. Batsford a set of 32 mostly large folio volumes,⁸ bound in contemporary vellum, formerly belonging to the Foley family. With the exception of one volume, which contains drawings only (among them one made by one

Odoardo de Silva for Niccolò Pio at Easter 1717), these books are filled with woodcuts, engravings, and etchings, pasted on the leaves, the sum total of subjects being upwards of 5,500. Several volumes bear the inscription "Ex Libris Nicolai Pii in R[oma]," and a still larger number have MS. introductions in the same hand, giving biographies of the artists represented—the relation of these lives to those of the Vatican MS. would be a matter of interest to determine. The volumes are numbered, the highest number being 39; but seven lower numbers are missing—1, 3, 9, 25, 28, 37, 38. All of these volumes are, however, not lost: for through a curious chance I acquired myself some years ago from an entirely different source,⁹ two folio scrapbooks of engravings, which the absolutely identical binding, lettering and MS. annotation prove conclusively to belong to this series, although they show no numbers. One contains engravings after Raphael and his school; the other, engravings and etchings by or after Pietro Testa, Ribera, Correggio, Baroccio, and the Zuccari. What, one wonders, has become of the remaining five volumes?—and did the original total possibly exceed 39?

A necessarily very brief synopsis of the contents of the collection will nevertheless give an idea of its scope. Vol. II contains a series of works by Dürer, Cranach, Hans Baldung, and Beham; Vols. IV-VII are devoted to Marcantonio and his school; Vols. VIII, X and XI to Raphael and his school; Vol. XII is filled with engravings after Michelangelo and contemporary Florentine masters; and Vol. XIII with engravings after Titian. Vol. XIV. contains portraits, notably a series of Roman Emperors and Empresses, and then follow Vols. XV. to XIX in which the *oeuvre* of the Carracci is illustrated with a perfect wealth of material. The next two volumes deal with the Carracci school—Vol. XX with Guido and followers, and Vol. XXI with Domenichino and Guercino. Polidoro da Caravaggio and Parmigianino between them fill Vol. XXII, Tintoret and Paul Veronese Vol. XXIII, and Lanfranco and Albani Vol. XXIV; Callot and Stefano della Bella are represented in Vol. XXVI, Antonio Tempesta in Vol. XXVII, and Carlo Maratti in Vol. XXIX. Vol. XXX differs from the remainder of the collection inasmuch that it contains only drawings, 113 in number; they include a long series after Polidoro da Caravaggio, and an interesting drawing, bearing the date 1619 and the name of the elder Gerard Terborch (1584-1667, in Rome 1604-9).

⁹ The Library of Sir Samuel Bagster Boulton, of Copped Hall, Totteridge, Herts, sold by auction on Oct. 14, 1918, and four following days.

⁴ See the transcription of E. Müntz in his publication of some of Pio's Lives of French Artists in the *Nouvelles Archives de l'Art français*, 1874-5, p. 191-203. I am indebted to M. L. Demonts for drawing my attention to this article.

⁵ *Description sommaire des dessins . . . du cabinet de feu M. Crozat*, Paris, 1741, p. ix.

⁶ *Ibid.* p. 33. Cf. *Abecedario*, iv. 161.

⁷ The descriptions of the Pio drawings in the Crozat Catalogue are very summary; among the more easily identifiable examples are eighty portraits of mostly Roman painters, divided into five lots (Nos. 329-333).

⁸ One of smaller format and three in oblong folio.

Vol. XXXI is devoted to The Sadeler, Vol. XXXII to Pietro Santi Bartoli, and Vol. XXXIII to Pietro da Cortona. The contents of Vol. XXXIV are miscellaneous, Vol. XXXV is filled with reproductions of Roman Antiquities, and Vol. XXXVI with miscellaneous portraits—Kings, Popes, Cardinals, painters—whilst Vol. XXXIX, lettered “Boscarea e Paesi diversi,” contains landscape engravings and etchings by various masters.

It is doubtless true that many of the items in this vast collection are of interest in themselves as fine and rare examples; but the chief importance of it lies nevertheless in the collection as a whole, and more especially as a unique

illustration of practically the entire field of sixteenth and seventeenth century Italian painting. It also brings out in the most vivid relief what one can only describe as Niccolò Pio's absolutely insatiable desire to track all the available material for his studies, which is presented by him in as ordered and lucid a manner as possible. And anyone attempting a study of any of the numerous, fascinating and still neglected subjects supplied by the late Cinquecento and the Seicento would find the discharge of his task made singularly lighter and more effective through the results here preserved of the ant-like industry of the now well nigh forgotten “dilettante romano.”

REVIEWS

ALBRECHT DÜRER DER KUPFERSTECHER UND HOLZSCHNITTZEICHNER, by MAX J. FRIEDLÄNDER. 152 pp. with illustrations in text; 55 plates. (500 copies). Berlin. (J. Bard). 600 marks.

This magnificent book, a stately folio large enough to contain full-sized facsimiles of the *Apocalypse* woodcuts and the *St. Eustace*, is intended not so much for the specialist or student as for the rich collector, possessed of ample book shelves and spacious tables, or still more, perhaps, for the man of general culture, similarly endowed, who will find in its incomparable illustrations a substitute for a Dürer collection of his own. The scope of the book is limited to the engravings and woodcuts, of which a large proportion is reproduced with the utmost perfection of modern facsimile engraving. Pictures are excluded altogether; of the drawings only a few, immediately related to the prints as preparatory studies, are reproduced in the text. But such praise of the illustrations must not be taken as implying that this is only a picture book. The text contains a detailed appreciation of Dürer as an engraver, written with all the courage, originality and point which we are accustomed to find, as well as erudition, in every page written by the director of the Berlin Print Room and Picture Gallery. Dr. Friedländer is a master of his native language as well as a first-rate authority on Flemish and German art; he is one of the few critics among his compatriots of whom it may be said that he never wastes his words, but always has something definite, fresh and informative to say and can express it in a clear and interesting style. It is not a very easy thing, after all that has been written about Dürer, to go through all his engravings and all his woodcuts, to explain them, comment on them, criticise them, and never to write a page that is commonplace or dull. But Dr. Friedländer has achieved this. As he is writing for the intelligent layman, not for the art historian or specialist, he states in the text his own point of view, the

results to which he believes research has led, avoiding polemics and the detailed proofs, with interminable reference to documents, which make much of German art criticism almost unreadable. So much of this as he thinks necessary is placed apart in an appendix occupying only ten pages, which the “Kollegen” for whom it is intended will find the most valuable part of the book. His notes on every section are full of precious hints and observations, and contain a *précis*, critical but sympathetic, of all the more noteworthy utterances on Dürer, scattered among numerous periodicals and brochures, most of which have appeared during the war and are difficult of access, even now, to readers in foreign countries.

The body of the work is divided into eleven chapters, in which Dürer's activity is traced from 1492, the year of his earliest authenticated woodcut, to 1527, when the book on Fortification appeared. Woodcuts and engravings are kept apart, and receive treatment in alternate chapters. On the engravings there is not, and cannot be, very much to say, by way of statement of fact, that is not already generally known. An engraving of a sitting Turk, at Amsterdam, unfinished, has recently been attributed to the youthful Dürer by another writer; Dr. Friedländer does not positively accept or reject it, but dates it about 1497, if it is by Dürer at all. All the other engravings mentioned have their recognised place (but not always their recognised date) among the canonical works, and scope for originality is only to be found in comment on the subjects and the technical or æsthetic merits of the engravings. In this, as we have said already, the author excels.

The woodcuts afford much more room for discussion, for the list of authentic works is still far from being established by the general agreement of critics. No writer of authority has hitherto gone so far as Dr. Friedländer

in the additions which he makes, or accepts, to the universally acknowledged works. It is especially the work of Dürer's youth that is thus extended. Long before the so-called "Sturm und Drang" period, the period of the *Apocalypse*, *Great Passion*, and other large woodcuts, with which the more conservative chronological catalogues used to commence, we are now asked to believe—not for the first time—that Dürer was a prolific and facile illustrator, whose woodcuts numbered many scores, if not hundreds, before 1498. Dr. Friedländer knocks down the various puppets whom hypothesis after hypothesis has set up on insecure legs as substitutes for Dürer: the Master of the Bergmann printing house, the Brigittenmeister, Benediktmeister, Wechtlin, and the "Doppelgänger." Dürer and no other is, for him, the illustrator of Terence and the Ritter von Turn, Brant's *Narrenschiff*, the Strassburg Missal of 1493, the Revelations of S. Bridget, S. Lucy of Narni, and, long after the appearance of many authenticated works, the two long sets of woodcuts, Bible illustrations and Saints (1503), which the writer of this review published with a commentary in which, alas! one of the puppets, not Dürer himself, got all the credit. The chapter in which all this early work is put together and discussed is one of the most interesting in the book, and will, it is to be hoped, do much towards clearing away clouds of doubt and error and winning credence for the simplest explanation of many otherwise inconvenient and contradictory facts. At later stages of Dürer's career Dr. Friedländer also claims for him decidedly certain woodcuts which have not been at all universally recognised, such as the title-page with Pirkheimer's arms, the round *Madonna* with a little landscape sketch, the *Freydal* cuts, and the much rarer, and more rarely mentioned, woodcut of an owl attacked by other birds (reproduced in Hirth's "Meisterholzschnitte aus vier Jahrhunderten"), for which—a fact unknown to Dr. Friedländer, but valuable as confirming his insight—a slight sketch by Dürer's hand exists. Though the inclusion of the St. Bridget illustrations is still unlikely to prove acceptable I believe that this wider recognition of Dürer's authorship in many unsigned works in different styles is neither rash nor revolutionary, but actually conservative, and marks a healthy reaction, deliberate and mature, against a tendency which grew up in the last years of the 19th century and went too far; a tendency to be over jealous for Dürer's honour and consequently reluctant to admit his authorship of certain works which, if not actually "pot-boilers", were not up to the highest standard, and on the other hand too

full of zeal for certain obscure pupils of Dürer, whose *œuvre* it was tempting to enrich at his expense. There are still several woodcuts on which it would be interesting to read Dr. Friedländer's opinion, for instance *Judith* cuts in the "Beschlossen Gart" and the two S. Sebalds of 1514 and 1518. In conclusion it must be said that rather more proof might be expected of the belief which the author holds, in opposition to all writers on woodcuts for a generation or two past, that Dürer, in youth and for many years of his maturity, cut his own blocks. The evidence is admittedly scanty; before 1509 (arms of M. Behaim assigned by the author to that year), there is, so far as I remember, no evidence at all; all the evidence that we have after that date is on the other side. It is pardonable, therefore, to remark that the strongly asserted defence of "Eigenhändigkeit" in this respect is more subjective than convincing.

CAMPBELL DODGSON.

ZORN'S ENGRAVED WORK. By KARL ASPLUND. A descriptive Catalogue translated by Edward Adams-Ray. xxviii + 464 pp., fully illustrated. Stockholm. (A. B. H. Bukowski's Konsthandel). £52 10s. (325 copies.)

Zorn, who died on August 22nd, 1920, aged sixty, lived to see the first part of this catalogue published, in an equally limited edition, in the original Swedish. Never has an etcher enjoyed such world-wide fame in his lifetime. On his fiftieth birthday he was already fêted as a great genius. In the last ten years of his life, his etchings rose immensely in reputation and value, and British collectors, notably those living north of the Tweed, competed eagerly for the newly published etchings, after French and Germans, Americans and Hungarians, quicker to discern their merits than we were, had bought up most of the early ones, on the whole the more desirable. The prices have risen again rapidly, in obedience to the well-known psychological and economic laws which govern such cases, since his death.

There was already a good catalogue of all Zorn's work down to 1909, that of M. Loys Delteil, but it is out of print and scarce, and no supplement has appeared to bring it up to date. Moreover, as regards description of states and correctness of chronology it is now proved to be less perfect than was supposed. It will still be of great value to those who are not lucky enough to afford the much more sumptuous and exhaustive catalogue written by Mr. Karl Asplund, and there are many cases in which the two catalogues supplement one another by reproducing different states. The splendid Swedish catalogue, beautifully printed on fine paper and illustrated by reproductions of which a large number are in photogravure and the rest produced by the offset process and printed on the same page with the type, consists of two

quarto volumes, not too heavy to be easily handled. Zorn etchings have become a luxury for the very rich, and it is fitting, perhaps, that the book which describes them should be the same.

The catalogue takes us from 1882 to 1919, and contains 288 numbers. It deserves much praise and very little blame, but books are rarely quite perfect, and this one suffers from a few defects which more conscientious proof-reading might have avoided. The title, in the first place, is a misnomer; it should have been "Zorn's Etched Work". There are little faults both in the introduction and in the body of the work; Mrs. Gardner, of Boston, for instance, is called repeatedly "Gardener"; it was not W. Armstrong, but E. A. Armstrong, who wrote a book on Axel Haig; St. Gaudens' first name is given under No. 113 in the German form, "August". It is not very clear, by the way, why this etching, to which the date 1898 is given, is called "No. 1" and placed before the other portrait of St. Gaudens, which is dated 1897. The state reproduced of No. 154 is not the fourth, but the third. It is unlucky that the author does not say whether the new signature first appeared in the fourth state or the fifth. The biographical notes on the sitters are excellent, but in the case of M. Albert Besnard it should have been mentioned that he etches. The typographical arrangement of "Delteil N:o 75" looks odd to English eyes; this has been corrected in the second volume.

In one respect in which Mr. Asplund departs from M. Delteil, the omission of sale prices, he is heartily to be commended. After a year or two such quotations become absurdly misleading and have only an antiquarian interest. The page looks much more dignified without them, and the proper place, if they must be given at all, is in an appendix.

CAMPBELL DODGSON.

A RECORD OF EUROPEAN ARMOUR AND ARMS THROUGH SEVEN CENTURIES, by SIR GUY FRANCIS LAKING, Bart. (Bell). 5 vols. £15 15s. Volume II, xxxi + 347 pp. + 306 pl.

The first volume of this work covered the period from 1000-1400 approximately. The present one deals with the 14th and 15th centuries. Having already dealt with this work on general lines in our notice of the first volume,¹ we will content ourselves here with mentioning some outstanding features of the second. In chapter x, *The Salade head-piece from the 14th to the 16th Centuries*, Sir Guy Laking distinguishes three groups—the Italian *Celata*, the German *Schallern*, and a tailed variety called French. The last is then sub-divided into three—the single-piece Salade,

the movable-visor Salade, and those merging into a close helmet of the armet type. Baron de Cosson had previously differentiated the Italian and German Salades,² and Sir Guy Laking has carried the matter a stage further by defining this last group. The generous number of illustrations with which he supports this classification will be of the utmost value to students since so many of the pieces are now made accessible for the first time. Many, however, will deem insufficient the evidence upon which so many of the pieces are dated. The origin of his third group is not very clearly established as French—

The next family or group of salade head-pieces which we shall consider are those of the tailed order which we have very vaguely termed "French", to distinguish them from the types already dealt with. We call the class "French" merely because the form appears to have originated in France; but as a matter of fact almost immediately on its introduction the French salade found universal favour, especially in Germany, where the finest examples are still to be seen (p. 18).

And again—

Although we have accepted the Bashford Dean salade as being of French origin (it is stated to have been found at [sic] Meuse), we must admit that its proportions very closely resemble those of the head-piece on the Neville effigy to which we have already referred. (Fig. 330). On the brass, too, of Sir Robert Staunton the visored salade may be seen most clearly represented (Fig. 363). The date of this brass is about 1455, which illustrates clearly how very difficult it is, even when some marked national characteristic is present, to assign with certainty a helmet, or, in fact, any piece of armour, to any given country, on the mere ground of a general similarity of form (p. 23).

Moreover, the close general resemblance which this "French" tailed type has to the North Italian Salades reproduced on page 30 (Figs. 373-4), suggests that it is much more likely that this "French" type is Italian or Italian in origin, especially when we remember the merit of the Italian armour of the period. On page 90 Sir Guy Laking sets out to define the Spanish type of Armet—

Of the purely Spanish type of the armet head-piece we can give no better illustration than the third armet in the Wallace Collection, No. 81 (Fig. 433). Its entire surface is blued, and though its workmanship is on the whole poor and rough, a good deal of spirit is shown in its general form. A characteristic Spanish feature may be noted in the fluting of the visor immediately below the snout. This we also find on a visor of a Spanish armet formerly in our possession, but now in a private Continental collection (Fig. 444). There is an armourer's mark of some importance on the back of the skull of the Wallace Spanish armet; but it has been so rubbed down in the past by overcleaning of the helmet as to be almost obliterated.

Now a recent examination of the mark upon the Wallace armet (probably the letters M F R crowned) shows that it bears strong resemblance to one upon the Claude de Vaudry suit at Vienna which was attributed by Boeheim to the Merate Fratelli (the brothers Francesco and Gabriel³), and if this be the case the so-called

² *Arch. Journ.*, xxxvii (1881), pp. 472-3.

³ *Album aus der Waffensammlung des Kaiserhauses, Wenedelin Boeheim*, I, p. 26.

¹ *Burlington Magazine*, April, 1920.

Spanish type of armet has still to be proved to be Spanish. It is true that the same mark appears upon the armet of a suit at Madrid (A4), but it is conceivable that this also may turn out to be Italian. The few references which Sir Guy Laking makes to armourers' marks, and the absence of a single reproduction of them, do suggest that he was inclined to under-value the evidence which they afford. His knowledge of form and material it may be was so great that minor evidence seemed superfluous.

Our records of armourers' marks are never likely to be in better case until all known marks are reproduced and classified; and it is obvious that, even if the name of an armourer is lost, grouping by the evidence of marks is not to be despised, and a good example of this is the Spanish armet referred to above, whether it be the work of the Merate Brothers or not.

The thirteenth chapter deals with *The Helm of the 15th Century*, and contains reproductions of well-nigh every known example of importance whether in private or public possession. Chapter xiv on *Chain Mail and interlined Textile Defences* reminds us of the lamentable fact that there is hardly a hauberk of mail extant whose pedigree is authentic enough to take it back even to the 15th century—all have been so altered and cut that the only grounds upon which an approximate date can be assigned is the slender and dubious evidence of the form and riveting of the links. With the advance of the 16th century the whole shirt of mail beneath plate armour was discarded, and mail became of secondary importance. The short chapter on *The Gauntlet* traces its development from the pouch or mitten of mail of the 13th century to those remarkable examples of technical skill produced in the 16th. The *True Shield of the 15th Century* is also discussed at length with illustrations of its changing form until it finally became a circular or rectangular buckler. Sixty pages are devoted to *The Sword of the 15th Century*, and chapter xviii—*Swords of Ceremony in England*—admittedly largely based on Sir St. John Hope's *Corporation Plate*.

No more need be said to show that in this second volume Sir Guy Laking has more than fulfilled the promise of the first, and although he may not have given all that that the scholar desires—his appetite is notoriously insatiable—we have here a body of evidence in picture and text that will be of the greatest interest and value to every student of the subject. S. J. C.

LUSTRE POTTERY, by LADY EVANS. 148 pp. + 24 pl. (Methuen). 52s. 6d.

This handsome volume is embellished with excellent photographs of over a hundred specimens of different sorts of lustre ware, the text providing a connected history and a commentary. Though the text is in fact little but a compilation summarising the conclusions of previous authorities, the majority of the documents incorporated are either somewhat inaccessible pamphlets or extracts from foreign periodicals. Footnotes full of references enable any doubtful point to be decided on the evidence of the original.

The most copious section of the book is devoted to Hispano-Moresque pottery. It is also the most successful, based as it is upon the researches of Mr. Van de Put and Señor (or, as Lady Evans prefers to call him, Don) de Osma. In the preceding chapter, dealing with Persian and Egyptian wares, Lady Evans is on comparatively unexplored ground. Lady Evans' account of the origins of lustre might well have contained a reference to M. Charles Vignier's article on the so-called "Samarra faïence," a lustre ware of 9th century date (BURLINGTON MAGAZINE, vol. xxv, page 211). We may note too that recent archæology (as represented, e.g., by M. Maurice Pézard's *Céramique archaïque de l'Islam*) tends to confirm M. Saladin's theory of the 9th century origin of the Kairouan mosque-tiles (see Lady Evans, pp. 12-13).

The last chapter deals with Italian lustred maiolica and with English experiments of the 18th and 19th centuries. The treatment of the former is somewhat perfunctory, and is marred by the statement (p. 126) that the Beit Collection contains a Deruta lustred plate dated 1477, though no dated piece of lustred maiolica is known earlier than 1501. The Gubbio dish with bathing nymphs in the Wallace Collection, a masterpiece, is not even mentioned. The statement on p. 127 that "the subjects of Gubbio lustred ware are sometimes taken from known works of art" is scarcely happy. It is becoming increasingly more evident that after 1500 practically all the subjects of maiolica painters were borrowed from contemporary engravings. On the last page of the book is an unfortunate sentence which suggests that both De Morgan's pottery and the manufacture of "Lancastrian ware" were in existence about 1856.

Students of Spanish tile-work who may desire to study original examples of the tiles figured in Plate X, Nos. 31 and 33, may be spared a journey to Madrid and New York by the information that similar specimens are to be found at the Victoria and Albert Museum. W. K.

The last volume to hand of this attractive publication, of which two previous issues have been noticed in THE BURLINGTON MAGAZINE (Vol. xxix, p. 214) contains a number of valuable papers on a variety of subjects. It opens with an article by Prof. Strzygowski, treating, with the author's customary largeness of perspective, of the place of the North of Europe (defined as the whole stretch of continent between the North Sea and China) in the general evolution of art; whilst a fascinating problem of applied aesthetics is discussed in Dr. Paulsson's paper on spatial representation in art. Coming to the articles dealing with individual works of art, we note a paper by Dr. Gauffin on a magnificent three-quarter length portrait of the Duc de Iraslin, painted by Alexander Roslin in 1762; this remarkable example of Roslin's art is a recent gift to the National Museum at Stockholm. M. Carl Robert Lamm discusses a variant of the composition known from the *Vierge sous le pommier* on the outside of the wings of Rubens' Triptych of St. Ildefonso; the picture in question, formerly in the possession of the Earl of Carnarvon, now forms part of M. Lamm's interesting collection at Näsby Slott, near Stockholm. Having been skilfully restored, this Näsby example is now proved to have been considerably enlarged in the eighteenth century (an engraving by Earlorn of 1771 shows the addition as having already been effected). M. Lamm, in the course of a closely-reasoned argument, suggests for the picture the date of 1619, which is considerably anterior to that of the St. Ildefonso Triptych (1630-32), some deductions—which it would perhaps be more prudent not to treat as mathematically binding—being drawn from the ages of the models for the figures. No reference is made in the article to a paper by M. Max Rooses on this very picture which appeared in *L'Art flamand et hollandais*, Vol. xviii (July-Dec., 1912), and in which it is described as "un joyau inconnu jusqu'à ce jour de la couronne artistique du grand maître." Dr. Sirén reviews an exhibition of early Italian pictures, held at the National Museum in Stockholm in 1919; Some of the pictures in question are well known, and have indeed been discussed in these pages; others include a noble *Portrait of a Woman* by Pontormo, a striking *Madonna and Child* by Salviati, and a characteristic *Portrait of a Man* by Lotto.

T. B.

NOLLEKENS AND HIS TIMES, by JOHN THOMAS SMITH. Edited and Annotated by Wilfred Whitten. 2 vols., illustrated (Bodley Head). £1 11s. 6d.

Mr. Wilfred Whitten has done a good service to art-historians by his most adequate reprint of J. T. Smith's spiteful memorials. The period

in which Smith lived, moved and had his being is rather out of favour just now, but these two volumes serve to remind us that George III and George IV were the only English Kings, except Charles I, who ever took art seriously. We may read here lively gossip about that amazing parliamentary committee of ignoramuses which sat to decide whether the Elgin marbles were worth purchasing for the nation. Our leading artists were unanimous in opining that the best figures in the collection were better than the Townley marbles and very nearly as good as the Laocoön. Also that their exhibition had already raised the standard of British art. Nollekens himself Dr. Johnson has adequately described: "My friend Nolly can chop you out as good a bust as any man". But his character was more amusing than his works.

These two volumes will cast light on the careers of greater artists than Nollekens: Roubillac, Hogarth, Gainsborough, Reynolds, and many others.

Smith had an eye for topography, which renders this book melancholy reading. Who can learn without pain of the fine row of walnut trees which ran along Tottenham Court Road, or of the splendid mansion and gardens which he saw being destroyed to make room for the kings or slaves of the rising industrial system? Mr. Whitten is our best living London topographer, and his is an excellent edition of a most entertaining book.

F. B.

RUSSIAN PORTRAITS. By CLAIRE SHERIDAN. 202 pp., 23 pl. Jonathan Cape. 10s. 6d.

When Mrs. Sheridan was in Moscow she made the acquaintance of Nicholas Andrew, a sculptor, and the following conversation took place:—"I consider that there are a few people in the world who are worth any effort to do, even if they do not give one a chance to do one's best work. Andrew laughed and said that was journalism in art." Both were of course right. Mrs. Sheridan's sculpture is nothing really but journalism in art, but its value as such is considerable, because she has got good likenesses of a group of men who are of exceptional interest to the world. In her journal she has the same happy knack of getting a likeness. Why is it, one wonders, that Mrs. Sheridan's account of her visit to Russia should be so much better than any similar record that has been published? Can it be that she went off gaily on her adventure without the least idea of what it was going to be like, whereas all other writers have gone with preconceived ideas? In any case, if one wants to know what the Bolshevik leaders are like there is no doubt that in Mrs. Sheridan's book and in her sculpture you get them to the life.

D. G.

MONTHLY CHRONICLE

THE CROME CENTENARY.—In opening the representative Centenary Exhibition of Crome's work at Norwich, the Director of the National Gallery cryptically remarked that one, if not two, of the exhibits were wrong. Feverish speculation as to the identity of the two pictures he had in mind was rife that afternoon in Norwich, where the remnant of the devoted band of students had gathered to pay Crome homage, and detect dubious exhibits. For the first time since 1821, ample opportunity was given to study Crome's development; from his earliest tentative efforts almost to the great fulfilment of his genius, Crome could be explored in his Centenary Exhibition. He is resolved as the master of some ten or twelve incomparable works, which rise from a compact assembly, of secondary importance, perhaps, but still of invariable soundness.

Mr. Nutman's and Mr. Fuller Maitland's little Wilsonian examples of Crome's early days; Capt. Hanbury's *Lime Kiln*; and Sir Leicester Harmsworth's *Sheds and Old Houses* (35); Mr. Colman's *Cow Tower*; his lovely *Dawn* and noble *Carrow Abbey*; and the Tate Gallery's solemn *Slate Quarries*, progressively illustrated Crome's first steps. His middle period was fully represented. Perhaps the most notable examples were Miss Faith Moore's delicately sensitive *S. Martin's Gate* (45) [PLATE B], one of the most forged of Crome composition; the Norwich Museum *Yarmouth Beach*, which has the grandest and most monumental of all Crome skies; Mr. De Zoete's *Yarmouth Jetty* (57) and Major Benedict Birkbeck's *View on the Wensum* (11). The next stage in Crome's development was best exhibited by the Crown Point *Road with Pollards* (18), Miss Fisher's *Farm and Pond* (30) [PLATE A]; Sir Eustace Gurney's *Norwich from Mousehold* (32), Mr. Darell-Brown's largely painted *Moonlight* (29); the beautiful *Mousehold Heath*, *Boy Keeping Sheep* (5) from the Victoria and Albert Museum, and the lovely *Mousehold; Mill and Donkeys* (1) from the National Gallery. This stage heralds Crome's unique achievement, which is his large *Mousehold*, and *Poringland Oak* in the National Gallery, and perhaps *The Willow* in Mr. Billing's Collection in California; Mr. Colman's *Postwick Grove* (17) is a small example of this final achievement. In these masterpieces and their immediate predecessors the *Road with Pollards*, *Mousehold Boy Keeping Sheep*, and Sir Eustace Gurney's *View of Norwich*, Crome's greatness and solitude are declared. No other painter approaches him on this ground.

Outside the main current of his development lies a variety of charming and bril-

liant pictures—notably Mr. Darell Brown's *Yarmouth Harbour* (27) and *Bathing Scene* (28); Mrs. Raphael's *Return of the Flock* (49a) which so strikingly forestalls Rousseau and Corot; Mrs. Lubbock's limpid *Yarmouth Beach* (40), Mr. Samuel's *Thistle and Vole* (52), the Norwich Museum *Burdock* (7) and Mr. John Gurney's conspicuously blond *Boulevard des Italiens* (34) and *Fishmarket* (33). In these last the Crome student has a delightful stock of novelty.

Crome's work falls in four main groups. His purely Wilsonian, early pieces, with their pale silvery colour; his Velazquez and Rembrandt-like phase; his smaller Dutch style, in which Hobbema and Ruisdael, Van Goyen and Van der Neer are reflected, and his uniquely grand manner in which all that went before, with Cuyper added, is transmuted into the Crome we mean.

The Crome we mean is the master who in all landscape art is unparalleled in his breadth and mass and openness; in spacious dignity of design and simplicity of subject; in grave inspiration and in the knowledge of how to express the subtlest richness of light and air with classic serenity and weight. This is the master of the early *Moonrise on the Marshes* and *Slate Quarries*; of the mid-period *Boy keeping Sheep* and *Norwich from Mousehold*; and of the later *Moonlights* of Mr. Darell Brown and the Norwich Museum; the two National Gallery *Mousehold Heaths*, the *Poringland Oak* and *Postwick Grove*. Having just reached this stage in his development Crome died, in the prime of an artist's life.

I am glad of this chance to amplify the references made in my "Crome" to Mrs. Ruffer's *Cottage on the Yare* and Mr. König's *Trowse Lane* (catalogued by me as *Wood Road: Horse and Cart*). Both are important genuine works; Mrs. Ruffer's is the earlier, and Mr. König's belongs to the same phase as the large *Marlingford Grove*, which unluckily was not exhibited. Equally regrettable was the absence of Mr. Michaelis' *Norwich River; Afternoon*.

As for Mr. Holmes' provocative and enigmatic allegation of doubtful pictures in the exhibition. The *View near Woodbridge* (36), lent by Mr. Hirsch, naturally came in for some discussion. The student who is unprepared for abnormal Cromes, and Cromes of a lower rank than his average, would instinctively suspect this picture. He would also doubt the quite genuine *Woody Landscape: Woodman and Children* in the Victoria and Albert Museum. But he who knows that Crome's standard did vary and who recognises the difference between his lowest pitch and the highest of his followers, will, I think, be satisfied that Crome painted the greater part of this *Woodbridge*. The sky and



A Farm and Pond by John Crome. 14" by 11" (Miss H. M. Fisher)



B S. Martin's Gate by John Crome. 16" by 14½" (Miss Faith Moore)

the scrubby foliage against it are for me conclusive evidence. But, all said, this picture is an indifferent Crome. It came from Sam Mendel's sale, in 1875, and the Price Sale of 1895. Another obvious butt for criticism was the large, dramatic, *Wantage Sea Piece* (39), for which John Berney Crome's name was suggested. But here again I submit that, unusual and unrepeated though this picture be in Crome's oeuvre, it is certainly his, and that the solidity and breadth of the painting and the forms and impasto in the sky are quite above John Berney's level. No doubt Crome had Turner in his mind, and we may fairly judge that this experiment exhausted his interest in this direction. Two other pictures were severely scrutinised by a judge whose intimate knowledge of Crome must command attention. They were *Mill near Lakenham* and *Cottage near Lakenham* (Nos. 53, 54), lent by Mr. Samuel. Mr. P. M. Turner suggested that Ninham painted them. In their skies there are meaningless touches of impasto, unlike Crome's clouds, and the detail drawing in the buildings is a little shaky. But, on the other hand, they have a subtlety of lighting and tone far exceeding any quality in any Ninham I have seen. Unless conclusive evidence is produced I should regard the charge against these pictures as unproven.

C. H. COLLINS BAKER.

LETTER

CLUE TO SUBJECT OF PIERO DI COSIMO.

SIR,—Since no one—Mr. Roger Fry not excepted—seems to have found a satisfying interpretation of Prince Paul of Serbia's Piero di Cosimo, recently exhibited at the Burlington Fine Arts Club,¹ may I call the attention of your readers to Lucian's "True Story."

Lucian starts by telling us how everything in his story is a more or less comical parody on one or other of the poets, historians, and philosophers of old, who have written much that smacks of miracles and fables. He gives some of their names and says they made up falsehoods patent to everyone—telling of huge beasts, one-eyed men, animals with many heads—transformations of their comrades by means of drugs, etc. He then tells us that he is about to lie as valiantly, but more honestly, than any of them. His hero sailed out from the Pillars of Hercules into the Atlantic. After many adventures he and his boat are swallowed by a whale 150 miles long. Inside the whale there was land with hills on it, a forest of all kinds of trees, garden stuff, and everything appeared to be under cultivation. The coast of an island inside

MAY EXHIBITIONS.—An extraordinary variety of schools will be on view in London during this month, ranging from the Royal Academy Summer Exhibition and the R.B.A. Spring Exhibition to the London Group at the Mansard Gallery and Friesz at the Independent. The Goupil will have a show of paintings by British and foreign artists, and Max Beerbohm's work will be on view at the Leicester. Polish Art will be shown at the Whitechapel Gallery. Our Nameless Exhibition will open on 20th May at the Grosvenor Gallery, where every tendency in British Art will be represented, the artists remaining for the first few weeks anonymous. Fuller particulars of these and other exhibitions will be found on p. ii. of our advertisement columns.

NATIONAL GALLERY.—During the past month a selection of the Milanese pictures at the National Gallery has been hung in Room V, which has now been opened to the public, and the gallery begins to look more like its former self. As in all the other rooms at Trafalgar Square, the wall decoration has been thought out with great care and taste. Underlying the arrangement is the primary intention of giving the visitor the fullest possible opportunity of being impressed by each individual picture. The paintings included in the new room could hardly look better than they do.

the whale was 27 miles long, sea birds were nesting on the trees, and gulls and kingfishers abounded. There was a temple of Poseidon, a farmhouse, dogs, etc. The hero then meets a man and a boy who take him to their house and tell him of the grape vines in the forest, the birds and fish they catch, the lake on which he sails, and of the unfriendly and oddly-built people who live with them—the Tritongoats, the Sole-feet, etc. They then form an alliance, and with their 50 men attack and exterminate all these creatures, which may suggest what Piero di Cosimo had in his mind when painting the New York picture referred to by Mr. Roger Fry. They live in luxury for a year and eight months and then decide to escape; but after digging into the whale's side for 5 furlongs they give it up, and decide to kill the whale by setting fire to the forest. It burns for nine days before the whale dies, and they then escape through his mouth.

Though every detail in Prince Paul's picture may not be absolutely consistent with Lucian's "True Story," and Piero di Cosimo may have added from his imagination to that of Lucian, yet it seems to me to fit it better than any other.

Yours faithfully,

AMATEUR.

¹ See *THE BURLINGTON MAGAZINE* for March 1921, p. 131.

AUCTIONS

MESSRS. SOTHERBY, WILKINSON & HODGE, 34, New Bond Street. MAY 10, Medals, Plaquettes and Coins, property of R. C. Fisher, Esq.; and MAY 11, Commemorative Medals and Tickets, property of Talbot Ready, Esq. This collection of medals and coins is remarkable and contains many interesting, rare and important lots, some examples being unique. The concluding part of the Ready collection contains a number of fine items, such as that by Briot with Prince Charles and his father, and the beautiful Royalist Badges. MAY 25 to JUNE 3, Library of the late Sir J. A. Brooke. Rare illuminated MSS., handsomely-bound library sets, and a fine series of incunabula. Among an abundance of remarkable things are Lot 1309, a copy of the statutes of S. Michael, date 1469; Lot 1174, the register of Innkeepers' Corporation of Perugia, 1379, with their superb miniatures, and that rare and beautiful example of decorative printing, Spencer's *Amoretti* (1359). Other items include very scarce or unique works. JUNE 13, Egyptian and Oriental antiquities. The sale is mainly of pieces of antiquarian interest. Perhaps the most beautiful are Lot 193, probably a door jamb, having a bas relief portrait of some delicacy (18th dyn.). Lot 255, statuette of a state official is a capital Theban example; Lot 842, limestone fragment of the face of an Akhenaten statue, hints at the power of the complete work; Lot 847, a simple incised head on a slab of limestone, has peculiar elegance of design. JUNE, Engravings, property of the late H. W. Bruton, Esq., comprising rare Cruikshank items like

The Humorist and *The Fairy Library*, and the almost unique cancelled wrapper of "Sketches by Boz." Two vols. of charming Rowlandson drawings. Mezzotints after Rembrandt, Joseph Wright of Derby, etc. A male portrait by Lawrence, of Samuel Lysons, will also be sold.

Me F. LAIR-DUBREUIL.—At the Galerie Georges Petit, 8 rue de Sèze. May 30 to June 1. This very important sale includes the fine polygonal panel—Lot 1—given to Matteo Balducci, similar in subject—*Diana and Acteon*—etc., to that lent by the Earl of Crawford to the Burl. F.A. Club in 1904; Lot 3, *Virgin and Child*, attrib. Th. Bouts; Lot 4, two *Portraits of Men*, attrib. Bramantino and belonging to a dispersed series described BURLINGTON MAGAZINE, Nov. 1905; Lot 5, Clouet's fine *Portrait of a Man*; Lot 9, the curious and charming early XVth century, *Le mauvais riche et l'azazze*, Ecole de Bohême; Lot 10, late XVth century, Flemish *Philippe le Beau*; Lot 14, Ecole de Souabe, *Nativity of S. John*; Lot 18, Holbein, the younger, *Portrait of Man*, a very important example, fine condition, circular panel (c.f. Fitzwilliam Mus. Cam.); Lot 17, *Jeune Femme*, by the rare master Alexis Grimon; Lot 21, *Le repas*, an Umbrian work, given in the catalogue to Perugian school. A large number of Egyptian, Greek and Roman antiquities, Rhages Pottery, Limoges Enamels; Superb S. Porchaire faience cup, epoch of Henri II. Gothic and Renaissance Sculptures and Gothic and other Textiles of the first importance to collectors.

PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the previous month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

Serial Publications will be arranged here according to the ordinary periods of their publication, and only the latest number of foreign serials actually received will be entered, in order that foreign editors and publishers may learn which numbers of their publications have failed to arrive.

B. T. BATSFORD.

GRAVES, F.S.A. (ALGERNON). *Art Sales. From early in the XVIIIth Century to early in the XXth Century. Vol. II.* 385 pp.

A. & C. BLACK.

SHARPLEY (R.). *The Thames: A Sketch-Book.* 24 pl. 2s. 6d.

WOOLLARD (DOROTHY E. G.). *Bournemouth and District: A Sketch-Book.* 24 pl. 2s. 6d.

SELWYN BLOUNT, LTD.

LYON, M.A. (THOMAS HENRY). *The Attribute Proper to Art: "Pure Art Value."* 94 pp. + frontispiece. 3s. 6d.

CASTLE MUSEUM, NORWICH.

Souvenir Catalogue Crome Centenary Exhibition. With an Appreciation of John Crome by Laurence Binyon. 46 pp. + 10 pl. 2s. 6d.

GEORG ET CIE, GENEVA.

RENOIR. Coloured reproductions of 10 water-colours, sanguines and pastels by Auguste Renoir; in large portfolio; introduction by René Jean, translated by Ronald Davies. 37 pp. 15 copies with 1 supplementary drawing, numbered, 700 Fs.—185 copies, numbered, 500 Fs.

JOHN LANE.

BRYANT (LORINDA M.). *American Pictures and their Painters.* 307 pp. + 176 pl. 21s.

METHUEN.

COLLINS BAKER (C. H.). *Crome.* 206 pp. + 52 pl. £5 5s.
KAINES SMITH (S. C.). *Looking at Pictures.* 151 pp. + 8 pl. 6s.

F. RIEDER, PARIS.

SEDEYN (Emile). *Le Mobilier.* 124 pp. + 24 pl. 8 Fs.

LÉONCE ROSENBERG, PARIS.

DOESBURG (THÉO VAN). *Classique-Baroque Moderne.* 31 pp. + 16 pl.

MONDRIAN (P.). *Le Neo-Plasticisme.* 14 pp.

PRIVATELY PUBLISHED.

MUNNINGS (A. J.), A.R.A. *The Tale of Anthony Bell.* 16 pp.

VICTORIA AND ALBERT MUSEUM.

Review of the Principal Acquisitions during the year 1918. 64 pp. + 27 pl. + half-tone ill. in text. 3s. 6d.

PRIDEAUX (S. T.). *Notes on Printing and Book-binding: A Guide to the exhibition of tools and materials used in the processes.* 40 pp. + 16 pl. 2s. 6d.

PERIODICALS.

WEEKLY—Architect.

FORTNIGHTLY—Le Bulletin de l'Art ancien et moderne—Chronique des Arts et de la Curiosité—Der Cicerone—Kleinförmige Korb und Kunstgewerbe Der Kunstwanderer—Mobilia.

MONTHLY—The Antiquaries' Journal, 2, i—Art et Décoration, 227, xxiv—The Art Trade Journal, 190, xvii The Bookplate Chronicle, 7, i—Bulletin of the Cleveland Museum of Art, 3, viii—Bulletin of the Metropolitan Museum of Art, 3, xvi—Bulletin of the Minneapolis Institute of Arts, 3, 4, x—Dedalo, 10, i—Drama, 5, 6—L'Esprit Nouveau, 6—Gazette des Beaux-Arts, 714—Kokka, 367-369—Rassegna D'Arte, 3, viii—La Revue de L'Art ancien et moderne 224, 225, xxxix—Vell i Nou, 12, i.

BI-MONTHLY—Art in America, 3, ix—Museum of Fine Arts Bulletin, 3, xix.

QUARTERLY—Bolletín de la Sociedad Española de Excursiones, 1, xxix—The Quarterly Review, 467—Music and Letters, 2, ii—Oud-Holland, 4, xxxviii—Rupam, iv—Theatre Craft.

ANNUALLY—Onze Kunst, xxxviii.


OCCASIONALLY—Hillman, 4—The Pennsylvania Museum Bulletin 67.

TRADE LISTS—P. J. & A. E. Dobell, *English Books of the Sixteenth and Seventeenth Centuries*—W. & G. Foyle, *Catalogue*—Gilhoffer & Ranschburg, Wien, *Seltene und Wertvolle Bucher Manuskripte Meist mit Miniaturen*—Gutekunst & Klipstein, Bern, *Alte und Moderne Original Graphik*—Karl W. Hiersemann, Leipzig, *Archeologie und Klassische Philologie*—Maggs Bros., *Bibliotheca incunabulorum*—Martinus Nijhoff, Hague, *Choix de livres sur les Beaux-Arts*—P. A. Norstedts & Söner, Stockholm, *Norstedts Nyheter*—T. H. Parker, *Monthly Journal*—C. F. Schultz & Co., *Antiquariats-Anzeigen*—H.M. Stationery Office, *Monthly Circular*.



Self Portrait by Rembrandt. 29 by 25 $\frac{3}{4}$ (Mr. G. Serra; reproduced by the courtesy of Mr. T.H. Robinson)

The Nameless Exhibition.—BY DESMOND MACCARTHY

“ROSE,” it is said, “by any other name will smell as sweet.” This is not always true of a picture. If the wail, “How am I to know if a picture is good if I don’t know who painted it?” was not constantly audible at The Nameless Exhibition’s press day, it was only because it was unbecoming on the lips of critics. Yet how excellent a thing it would be if on press days catalogues were always withheld and signatures obliterated! Newspaper criticism might in the end pass from the hands of men who have learnt the safe sort of things to say about artists, into the hands of men who have learnt to look at their works.

The object of this anonymity was not, however, to provide an assinometer for critics. It was an essential part of an experiment. The experiment was to hang pictures chosen independently by three judges, who take very different views about works of art, side by side, so that the public who have only seen such pictures in different exhibitions, should compare them, and get a clearer idea of the aims and methods of different schools of painting: so that we should look at the pictures with as few prejudices as possible, the names of the artists were withheld.

The result is most instructive. We are vividly impressed with the nullity of painting which sacrifices charm of treatment, representation and imaginative interest to design—without achieving it, and with the emptiness of pictures which imitate what is conventionally supposed to be nature, as though design was no concern of the artist. The exhibition shows us how an artist can safely dispense with representation if only he finds a non-literal *equivalent* of an æsthetic impression, and also that he may achieve an æsthetic result without deviating from the conventional interpretation of colour and form. In short, the exhibition is the best stimulus imaginable to that critical sense which lies dormant or servile in most of us.

Mr. Sims, R.A., Mr. Tonks, and Mr. Fry have each collected independently one-third of the pictures exhibited. Mr. Sims stands, of course, for the Royal Academy tradition; Mr. Tonks for the taste of the New English Art Club in its heyday, and Mr. Fry for the movement dubbed vaguely Post-Impressionist. There is no difficulty in spotting the pictures which could only have been hung by Mr. Sims, and those which only Mr. Fry could have selected. Mr. Fry would have rather had his teeth torn out one by one than allow merit to such pictures as (1) *Preparing for the Ball*, (23) *A Dutch Family*, (73) *Firelight*, (79) “*Listening now to the Tide*

in its broad-flung shipwrecking roar,” (99) *The Monastery*, or (113) *The Aeroplane*, to mention a few obviously R.A. pictures; while the most persuasive wild horses could not have dragged consent from Mr. Sims for hanging such P.I. pictures as (17) *The Visit* or (21) *The Water Carriers*, or the two imitation Matisse (102) and (106). (It is a mistake to follow Matisse without possessing extremely delicate sensibility.) or (77) *Bursting Shell*, or (86) *Landscape*, or the geometric design (166). With the exception of *The Water Carriers*, which is in a different class altogether (though it is marred by heaviness of treatment), these pictures have as little artistic merit as the preceding list. What is it, then, that makes Mr. Fry (or you, reader) kind to them and contemptuous of the others, and Mr. Sims (or you, reader) vice versa? The main difference is that the basis of the R.A. æsthetic is that *Art is the copy of something*, and being the copy of something, it follows that a picture is (1) the better for being the copy of a pleasant thing, and (2) that it becomes the duty of the artist to represent it in such a way that the emotions a spectator would feel in the presence of the original are repeated. (Hence the inclination of this school of painters towards sentimental subjects or those which suggest a mood or a story.) For instance, *Kitty*, the Flower-Girl, must have a pink shell-like complexion, for that is agreeable in real life, and the shoulder of the young lady *Preparing for the Ball* must be of pearly smoothness for the same reason. The more pink and shell-like, the more pearly-smooth these objects are, the intenser the emotions in the spectator (it is taken for granted these emotions are æsthetic) will then be. *The Dutch Family* must be resemblant, lady-like and well off. But supposing one does not know them! Does one still want to spend years in the company of a group of small replicas of these kind, refined, handsome women? In real life they would talk to one and offer one tea. There’s the rub! Art cannot compete with life. *Fire-light*, for instance, is very like fire-light, but, alas, not so delightful, for real fire-light warms and changes, and flickers. We should like to be walking at the foot of that “Monastery,” among the cypress trees drinking star-light, while the bowed form of that young monk is passing by. But where are the tiny stuffless noises of the night? Where the solemn monastery bell? Where, indeed, our own fragrant, sentimental cigar? If we want to hear “the broad-flung shipwrecking roar” of the sea, it is best to go to the sea-side; if we want to watch its welter, and cannot leave town, we can see its wash and movement better on

the cinematograph than in Number 99. Thus Life beats the Artist hollow at inspiring complex, keen emotions, and he must find another aim, or fold up his stool like an Arab and as silently steal away. But what he can do is to record and intensify a little thin but piercing sensation, which the shapes, colours and proportions of objects inspire in human beings. At that game he can beat nature. The problem, then, is how far can he permit himself to deviate from actuality in order to intensify that sensation. Mr. Fry would say there are no limits to the degree of distortion the artist may introduce; Mr. Tonks would certainly say that in order to receive this sensation in perfection we must feel we are contemplating recognisable objects. The difference between Mr. Tonks' æsthetic and Mr. Sims' lies in the former's insisting on a certain delicate detachment from those emotional values of everyday life which the R.A. tradition strives to communicate on canvas. Although each of the three judges, as autocrats, would thus have rejected the bulk of each other's selections, in collaboration they would, I think, have consented to hang (with varying degrees of reluctance) a fair number of the pictures actually shown. They would, all three, have passed, I think (9) *Ballad Seller* (possibly deprecating murmurs from Mr. Fry), (7) *Breton Landscape* (resistance from Mr. Sims, but ultimate consent on the understanding he was presently to get a handsome *quid pro quo*), (10) *Landscape*, (11) *Strolling Players*, (14) *Reading*, (17) *Brighton Beach*, (32) *P. Wilson Steer*, (51) *Viganello*, (58) *Victorian Portrait*, (78) *Lemons*, (81) *Still Life*, (96) *Lemons*. And the interesting thing is that although this list (which is far from complete) of the pictures over which as a hanging committee they might not have quarrelled, is not equivalent to a list of the best pictures actually exhibited, the proportion of good pictures

among them is very much higher than among any one of the sections which represent the individual tastes of the judges. It is instructive to compare (85) *Pines* with (7) *Breton Landscape*. In the former the colour and the trees are copies of nature seen at a twilight moment; in the latter they are used for the purpose of design. Let the spectator ask himself of which of the two pictures he would tire soonest. (No. 17) *Christ carrying the Cross* is a picture in which distortion is subjective. It is employed with the object of intensifying an imaginative emotion, as is often the case in Blake's pictures, and the picture itself has an interesting dream-like intensity. (No. 25) *Marionettes* is an example of immense skill unaided by design. (No. 48) *The Anrep Family*, and (No. 72) *Italian Village*, are attempts to secure fidelity to fact and an impression of simplification, without making design the primary aim; they fail. (No. 65) *Portrait of an old man* and (No. 105) *A Butler* are examples of distinguished realism; numbers (76) and (63) of undistinguished ditto. (No. 156) *Himalaya* is an attempt to combine poetic emotion with simplicity of design; but the poetry is without distinction and has got the upper hand entirely. (No. 104) *Nymphs and Shepherds* is a failure, but it is interesting as an object lesson. The artist yearned to make a pattern in two dimensions, but could not abandon three dimensional representation: the result is fidgeting and ungainly. Mr. Fry has been too indulgent to many a picture which showed a determination to put design first; Mr. Tonks to many a picture which showed a certain fastidiousness in handling light and shade and emotional detachment; Mr. Sims to pictures which showed skill in producing illusion and recording sentiment. But together they have collected some admirable pictures and produced one of the most interesting and instructive of recent exhibitions.

A SELF-PORTRAIT BY REMBRANDT BY ROGER FRY



THE work which we reproduce as a Frontispiece, though not generally known to the public, has been seen and discussed by art historians. It is reproduced in the new volume of rediscovered works of Rembrandt in the *Klassiker der Kunst* series, which we hope to review in our next issue. But the reproduction there given hardly does justice to the original, which is better represented in the accompanying plate. It would appear to be one of the latest of Rembrandt's self-portraits. Dr. Valentine gives the date 1663, but I should be inclined to put it even later than that. It is a work of the most consummate art. I doubt

whether the possibilities of expression by pictorial means have ever been pushed so far as this. It exhausts every conceivable resource of the painter's art. What brilliance and surety of handling in the rapid brush work of this amazing notation of form! What miraculous co-ordination of eye and hand; Rembrandt was so gifted that the greatest wonder of all is that he survived the menace of his gifts. Had he succumbed he would have been but another and a more brilliant Frans Hals. Fortunately for us he had got hold of something infinitely more exciting, the imaginative comprehension and construction of form—the discovery as here, for instance, in the

tangled complexities and irrationalities of his own battered countenance, of a coherent and systematic idea. To express that with perfect logical explicitness and yet to lose none of the sense of its infinite complexity and variety needed all the accumulated and superbly disregarded gifts of his lifelong apprenticeship. Out of this there emerges even for those who miss this discovery of formal sequences a spirit which brings conviction not so much of its ever having been actual as of its being necessary and eternally real, so that what Rembrandt made of Van Rhyn's head becomes almost a mythological personification, an ideal figure: but ideal and universal without losing anything of the sharp particularity of the individual.

I must speak too of the colour. Deep golden olive greens in the shadows with almost black accents pass in the half tones through dull vinous purples to brick reds over which play the

THE BAREND FAMILY BY JOHN HEWITT

IN Chichester Cathedral there are several pictures attributed to an Italian painter named Theodoricus Barnardi or Theodore Barnard. These works though not of special artistic merit, are of interest in as far as they show sufficient evidence to prove that they are the work of Barend Dircksz or Dirk Barentsz, one of the earlier and lesser old masters and a not unimportant member of the Dutch School. The work illustrated [PLATE] is perhaps as representative as any. Unfortunately, these paintings have lost many of their original touches owing to their being "restored" by a comparatively unknown and unskilful British artist, named Tremayne. Local information about the paintings is as follows:—

The pictures were painted by order of Bishop Sherbourne (variously spelt), Bishop of Chichester (1508-1536), and it is generally believed that he employed for this purpose and for other ¹ decorative work in the cathedral and palace, an Italian artist named Barnardi.

In Walpole and Vertue's "Anecdotes of Painting in England," Vol. I, p. 174, I find the following:—

In Chichester Cathedral are pictures of kings of England and bishops of that See, painted about the year 1519 by one Barnard, ancestor of a family still settled in those parts. They were done at the expense of Bishop Sherbourne. Carl van Mander mentions one Theodore Barnardi of Amsterdam, master of Michael Coxie, who (Virtue thinks) painted these works at Chichester, as they are in Dutch taste.

Another extract says:—

In Italy Dirk Barend, or Barentsz, came under the patronage of Bishop Sherbourne, of Chichester Cathedral, who was also on a visit to Italy. About that time Barent visited England under persuasion of Bishop Sherbourne.

On reading the above I formed the opinion that the painter in question was probably a

¹ These are also to be seen in the cathedral. They are of a floral and slender pattern chiefly in cold green.

silver greynesses of the high lights. The reproduction tends to understate these and reduce somewhat the full salience of the relief.

The picture has recently been admirably cleaned under Dr. Bode's supervision, and is in superb condition. Indeed I have rarely been able to read with such certainty and ease every detail of the original handling.

Once more one cannot but bitterly regret that the opportunity of retaining in the country such supreme masterpieces as this and the Youssouppoff portraits comes upon us at a time when our financial condition gives little hope of grasping it. Personally I would rather see this picture in the National Gallery than twenty examples of even the most interesting secondary artists. However different from Rembrandt's an artist's methods may be, he cannot but recognise here the consummation and achievement of all those principles by which he works.

Dutchman named Dirk Barend or something similar, — certainly not Barnard or Barnardi. I found no further account of this painter under either of the latter names, but under the name of Barend I found much which gave support to my idea that the two paintings in Chichester Cathedral, and possibly the one in Amsterdam were executed by the same master—who was neither Italian nor English. In the technique of the pictures at Chichester I found characteristics peculiar to the artists both of Holland and Italy, though obscured by the hand of the so-called restorer. The pictures are undoubtedly similar in subject, composition and general tone.

As previously stated, the paintings in Chichester Cathedral were executed about 1519.

In support of my argument it may be noted that the names Theodoricus (Italian) and Theodore (English) are Christian names synonymous with the Dutch, Dirk or Dirck, and Barnardi (Italian) and Barnard (English) are surnames synonymous with Barend, Barent, Barentssen or Barentsz. The last is an abbreviation of Barentszoon—Barent's son. Thus, Dirk Barentsz means Dirk, son of Barent.

It is believed that the painter of the pictures at Chichester returned to Amsterdam some time before 1534, and afterwards settled in England with his family, residing here till the time of his death, also that a family of that name lived in, or near, Chichester. Other information regarding the Barend family is to be found in Wurzbach (*Niederlandisches Künstler-Lexikon*) who says that Barent Dircksz (Doove Barent) was the father of Dirk Barentsz. Karl van Mander

mentions one of his pictures in the Amsterdam Town Hall (still there in 1604) representing the *Disorders of the Anabaptists in the year 1535*, including six pictures representing their punishment. The Albertina in Vienna possesses a mystic or allegorical picture having as the subject *A Banquet*, where the guests are coming in pilgrim dress and reading books, the work being in reddish brown tone with pale green high lights.²

Ulric Thieme and Felix Beaker³ say that :—

Barent Dircksz, known as Deaf Barent (father of Dirk Barentsz, born at Amsterdam 1534), is probably identical with Barent Dircksz, who in 1550 received four shillings for weapon painting. His portrait is to be found in an early edition of Van Manders (1764), and he is mentioned as rather a good portrait painter. In the Rijk's Museum catalogue (1903), Barentsz is mentioned as follows: Barentsz (Dirck), born at Amsterdam 1534; interred there 26th May, 1592; student of his father, Barent Dircksz, called Doove (deaf) Barent. At Venice he was in the studio of Titian.

In the work by Thieme and Becker, quoted above, the following also occurs :—

Anthony Barendsz, son of Dirck Barendsz (Theodoricus Barnardi) was born at Amsterdam 1514 (!) and died in Chichester 1619 (!).

² In the work referred to above there is also this entry : "Theodoricus Barnardi, who came to Chichester in 1519 or before."

³ *Allgemeines Lexicon der bildenden Künstler von der Antike bis zur Gegenwart*.

Bryan and other authorities repeat, to some extent, the information already given.

From a study of the examples of their work which have come down to us, I am led to conclude that the Barend family was constituted as follows :—

Dircksz : Father of Barent Dircksz. Probably born in Amsterdam about the middle of the fifteenth century.

Barent Dircksz : Son of Dircksz mentioned above. Painter and decorator. Born Amsterdam in or before 1488, learned much of his art while visiting Italy. There worked in Titian's studio and met Bishop Sherbourne of Chichester. Returned with Sherbourne to England and painted the pictures in Chichester Cathedral about 1519. Some time before 1534, returned to Amsterdam for a short time. His son Dirk (Dirk Barentsz) born there 1534. Possibly then painted picture in Rijk's Museum, now catalogued "Amsterdam School by unknown master." Returned to England with family and resided in Chichester until death.

Anthony Barendsz : Son of Dirk Barentsz and grandson of Barent Dircksz (?). The particulars about this painter as supplied by Thieme and Becker confusing. If date of birth is correct (1514), could not be son of Dirk Barentsz, who was born 1534. Might be brother of Dirk Barentsz and son of Barent Dircksz. Probably born Amsterdam, 1514, before his father Barent Dircksz went to Italy, and assisted his father at Chichester probably in decorative work. If dates of birth and of death (1619) are both correct, his life must have been very long.

Dirk Barentsz : Probably born Amsterdam, 1534. Dutch technique with traces of father's influence. No influences of the Italian school apparent, certainly none of Titian. Probably did not leave Holland to practice his art, but may have visited parents at Chichester.

THE ENGRAVING OF ARMS ON OLD ENGLISH PLATE—I BY E. ALFRED JONES

THE embellishment of English plate with armorial bearings goes back many centuries. It was customary before the Elizabethan era to enamel the arms, as may be observed from the few remaining pieces of Tudor and earlier plate which have survived the three great periods of destruction of ecclesiastical and domestic plate in England, namely, the Wars of the Roses, the Reformation and the Civil War. Among secular plate thus embellished is the rose-water dish of the year 1493-94 at Corpus Christi College, Oxford,¹ and in ecclesiastical plate the very rare example in a paten-cover, belonging to a silver-gilt chalice of 1564-65 in the chapel of All Souls' College.² At Cambridge there is among other pieces the historical silver-gilt cup of 1435-40,³ enamelled with the arms of Humphrey, Duke of Gloucester, and his second wife—the noble bequest to Christ's College of the foundress, Margaret, Countess of Richmond and Derby, mother of Henry VII; and the beaker of about 1350 at Trinity Hall,⁴ as well as the rose-water dish and ewer of the year 1545-46,⁵ which are enamelled with the arms of Christ Church, Canterbury, impaling

those of the donor, Matthew Parker, the great bibliophile and collector of rare objects and first Archbishop of Canterbury after the Reformation.

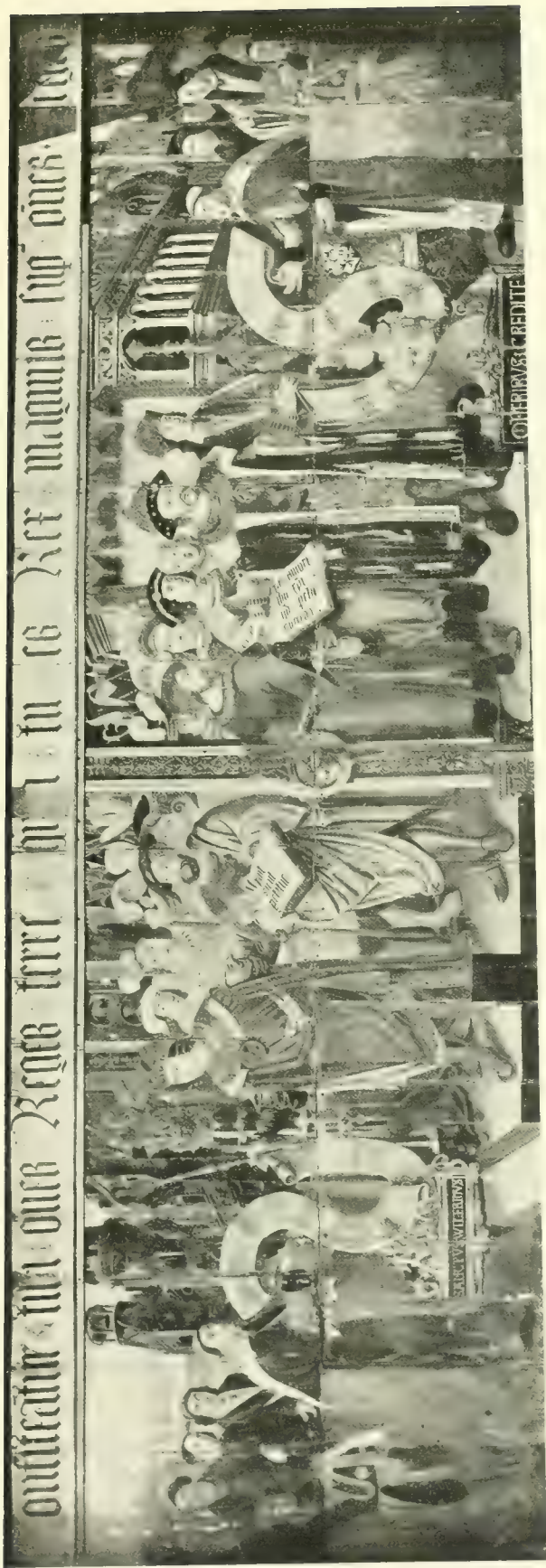
Mediaeval mazer bowls were frequently embellished with a print in the interior, enamelled with arms or sacred devices.

The custom of adorning or marking plate with enamelled shields of arms did not die out after the accession of Queen Elizabeth, as will be noticed from the ecclesiastical piece mentioned above and from other examples of plate, but it was an uncommon practice. Indeed, the little Elizabethan plate engraved with armorial bearings would seem to indicate modesty in the owners, or impatience in the goldsmith with the notion of introducing a (to him) meaningless and unnecessary shield of arms to spoil the effect of his elaborate decoration, and is thus in striking contrast to the plate of Charles II, where the arms are engraved in a bold and unmistakable manner, such as to suggest pride rather than modesty in the owner. In the little space allowed by the Elizabethan goldsmith for the arms, it was impossible to include the crest and supporters.

In the amazing collection of historic English plate in the Kremlin at Moscow, only seven pieces are adorned with heraldry, namely, a pair

¹ H. C. Moffat, *Old Oxford Plate*, 1906, Pl. lxvi; ² *Ibid.*, Pl. xlii.

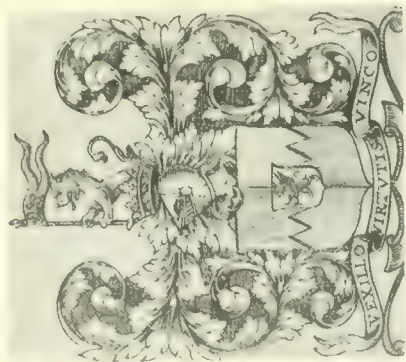
³ E. Alfred Jones, *The Old Plate of the Cambridge Colleges*, 1910, Pl. lxxv; ⁴ *Ibid.*, Pl. xxxv; ⁵ *Ibid.*, Pl. xlix.



1. Fresco in Chichester Cathedral attributed to Barent Dircksz, c.1519
The Barend Family



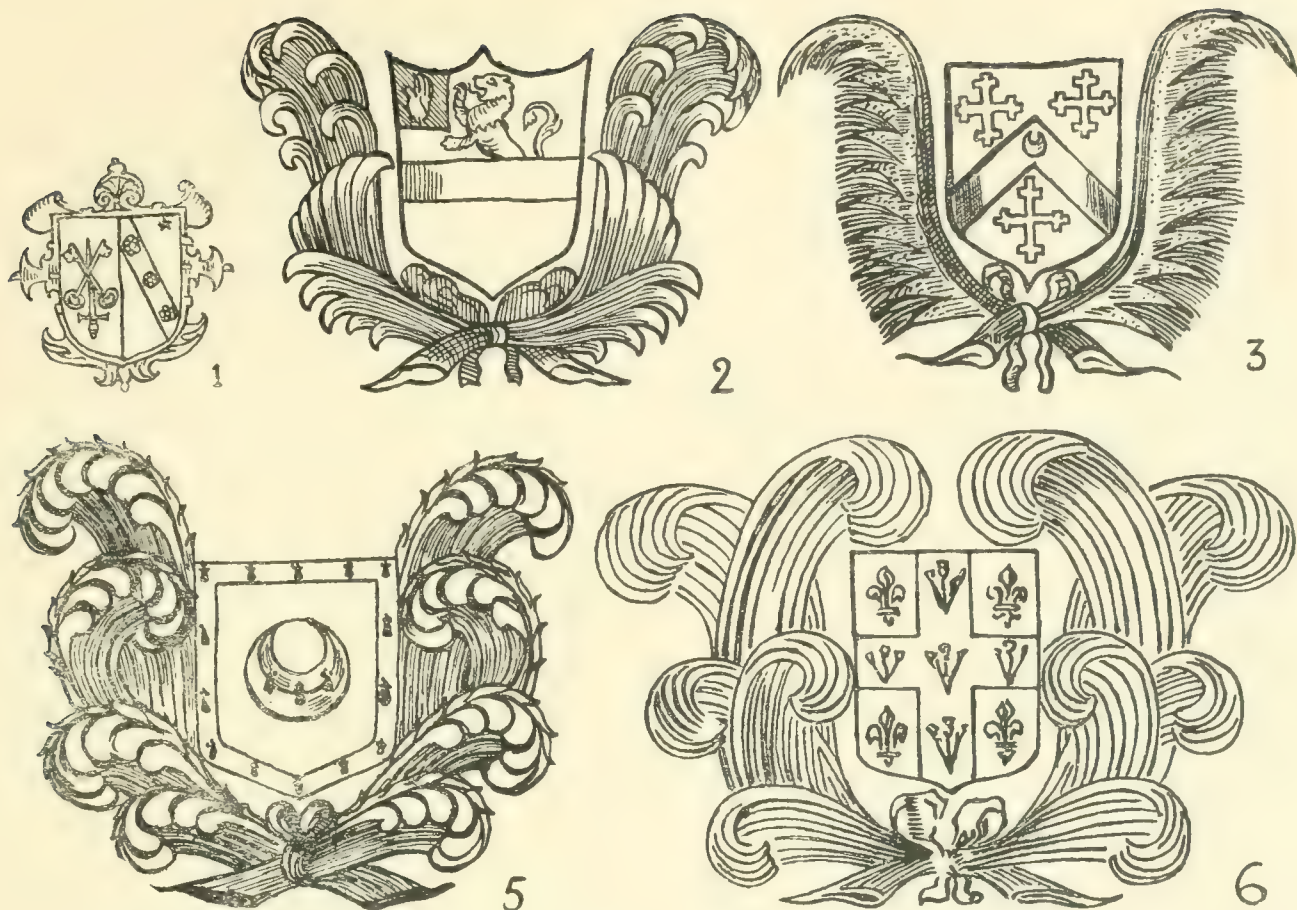
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of Elizabethan bottles of 1580-81, two cups of the years 1616-17 and 1617-18, which are pricked with the arms of the donor, James I of England; and a pair of flagons of the year 1617-18, bearing the arms of Charles I, by whom they were given to the Tsar Michael, the first of the Romanoff line. The seventh piece is a Jacobean cup, dated 1614-15, adorned with the arms of Nevill of Raby.

As with the plate itself, there is little change in the taste for displaying arms in the reign of James I. In the time of his son and successor, Charles I, a marked change is noticeable both in the style of domestic plate and in the manner of engraving arms. The tendency is towards a larger shield, covering greater space on the plainer plate then coming into vogue, accompanied by new-fashioned mantling.

An early example of Carolean mantling is on the pair of flagons of 1626-27, given by Valentine Carey, Bishop of Exeter, to Christ's College, Cambridge, engraved with the arms of the see impaling the Bishop's arms (Fig. 1.)

A plain chalice of great historic associations, made in the year 1629-30, is engraved with the arms of Sir Henry Henne, baronet, in a plain shield with a mantling of feathers and palm-like leaves, tied together, though the heraldic orna-

mentation is a few years later.⁶ This historical relic, which was the actual vessel in which Charles I received the last sacrament on the scaffold, is in the possession of the Duke of Portland (Fig. 2).

Contemporary with this ornate Carolean mantling was a plain shield, devoid of all mantling, such as may be seen on a good deal of plate, including the arms of the donor, William Foxwist, engraved in 1645 on a cup of 1615-16 belonging to the Corporation of St. Albans. Another variety of Carolean mantling is the wreath, as on the "Box" flagons of 1640-41 at Oriel College, Oxford.

In the next stage in the development of mantling, a plain palm leaf was engraved on either side of the shield and tied below. This was continued during the Commonwealth and into the reign of Charles II. A good example of a Commonwealth piece of plate is the plain tankard of 1655-56, the gift in 1656 of Isaac Creme to the defunct Barnard's Inn and now in the collection of the Earl of Rosebery (Fig. 3). Similar mantling is engraved on a cup and stand of the year 1659-60, the property of Mr. J. M.

⁶ The baronetcy was created in 1642, which would be the earliest date for the engraving. Sir H. Henne died in or before 1668.

Kirkwood.⁷

This plain palm leaf mantling is far from common on Charles II plate, though much favoured on the elaborate bookbindings of that King, which are attributed with insufficient reasons to Samuel Mearne, who was not a practical bookbinder, but the royal stationer who supplied the palaces with ink, paper and other necessities for the writing table. Specimens of these bindings are on exhibition at the British Museum.

The feather mantling, a characteristic feature of Charles II plate, is not confined to one variety, as might be assumed from a casual glance at a quantity of plate so engraved. There are, in fact, several varieties, as may be seen from those illustrated here. The first shows a mantling composed of six feathers tied by a knot below the shield, on the two-handled "Hooper" cup of the year 1677-78 at Exeter College Oxford [PLATE 4], a number increased to eight on the "Davenant" tankard at Trinity Hall, Cambridge (Fig. 5). A mantling of ten feathers is engraved on the "Bankes" tankard of the year 1674-75 at Queens' College, Cambridge (Fig. 6), and on the earliest known English coffee-pot or teapot, dated 1681-82, formerly the property of the East India Company, and now in the Victoria and Albert Museum. A slight variation in the size and arrangement of the same number may be seen on the alms dish dated 1680-81, at All Souls' College, Oxford. The engraver of the arms of Sir William Ellys, the donor of a caudle cup of the same year at Lincoln College, Oxford, has increased the number of feathers to fourteen, which is the greater number observed on PLATE 7.

Although the approximate date of English plate may be assigned by the style of the mantling, without reference to the marks or to the fashions of the objects themselves, armorial bearings have frequently been engraved a few years later than the date of the pieces. For example, the deduction might be made that the arms of Alderman Sir Thomas Bloodworth on the Cromwellian cup of 1653-54, given by him to the Vintners Company, were engraved in that year, were it not for the fact that the mantling is of the feathered style of Charles II, and was added in the year of the gift, 1682.

A rarer variety of feather mantling, with the feathers finished in a slight foliation, appears to have been a somewhat later development. It occurs on the large caudle cup of Thomas Mansell, dated 1684-85, at Jesus College,

Oxford,⁸ and on the Firebrace arms on the large bowl and cover of 1691-92 at Trinity College, Cambridge.⁹ Interesting as a specimen of American engraving in this style is the large plain baptismal basin, engraved with the arms of Clarke, given by Mary Saltonstall to the Old South Church at Boston and wrought by John Coney (1655-1722), silversmith, of that place.¹⁰

A fact deserving of notice in the history of mantling is that while the large foliation hanging from the helm which supports the crest is a conspicuous feature of bookplates by Albrecht Dürer, Hans Sebald Beham, and other German artists of the sixteenth century, this variety was not generally adopted by engravers of armorial bearings on English plate until the time of Charles II. English portrait engravers, William Faithorne and other artists had, however, introduced it some years earlier, while bookplate engravers had adopted the style in the first half of the seventeenth century, as may be observed in the Lyttelton bookplate, done on paper made anterior to the year 1650 by one William Marshall, who died in 1646. It may also be seen in the bookplate of John Tradescant, 1656, which is with the Lyttelton bookplate in the Franks Collection in the British Museum. An interesting dated example is the bookplate of William Penn, proprietor of Pennsylvania, 1703. Although not firmly established on English plate until the reign of Charles II, an earlier example may be observed at Trinity Hall, Cambridge, on the tankard of 1635-36, which was engraved shortly after 1645 with the arms of the benefactor, Thomas Eden.

For historical specimens of the "Durer" mantling there is the set of four silver beakers of the seventeenth century of Dutch craftsmanship, but engraved by an English engraver with the curious inscription, *Ralph Lord Hopton's Little Kitchen of Silver Plate*, formerly the property of Ralph, Lord Hopton, the distinguished royalist leader, who died in exile at Bruges in 1652. The beakers were given to Gonville and Caius College, Cambridge, by Richard Watson, royalist divine and poet, and faithful friend and chaplain to Lord Hopton until that nobleman's death.

This foliated mantling (PLATE, 8) remained in favour for bookplates into the reign of George I, for some years after it had been superseded on silver plate by the "Jacobean."

⁸ H. C. Moffatt, *Ibid.*

⁹ E. Alfred Jones, *The Old Plate of the Cambridge Colleges*, Pl. xcix.

¹⁰ Illustrated in *The Old Silver of American Churches*, by E. Alfred Jones, 1913, p. 58.

⁷ C. J. Jackson, *The History of Old English Plate*, p. 222.

(To be continued.)



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Plate I. Georgian Rummers

GEORGIAN RUMMERS

BY JOHN SHUCKBURGH RISLEY

IT may well be that the English word "rummer" has, as stated in Murray's Oxford Dictionary, a continental origin—the Flemish rommer and the Dutch and German roemer—but the drinking-vessels usually included under the English term and dealt with in this article have nothing in common with the continental roemer, which was hollow right down to the foot, the "stem" (if it can so be called) having almost as great a diameter as the bowl. Bate describes and illustrates examples of the larger wine goblets, having plain, spiral, or cut stems, as rummers (*English Table Glass*, p. 67, and Plate xxxiv), but this seems to introduce unnecessary confusion into glass-nomenclature, and it is better to reserve the term for the large class of drinking-vessels, usually of a solid and heavy nature, possessing three well-marked characteristics which, in combination, separate them entirely from any class or group of wine-glasses. These are a wide-mouthed capacious bowl, a very short stem, and a foot small in proportion to the bowl and nearly always of less diameter.

This kind of drinking-vessel may perhaps claim as its prototype the Verzelini Goblet (1586) in the British Museum (illustrated in Hartshorne, Plate 27, and Bate, Plate ii), and its descent may possibly be further traced through Greene's beer-glasses with big bowls and short stems (Hartshorne, Plate 30), but the rummer as defined above was introduced little, if at all, earlier than 1750, and did not come into general use until the last quarter of the eighteenth century. The earliest dated example illustrated here is of the year 1766 [PLATE II, No. 10] and the earliest that has come under the author's notice was dated 1758. According to Murray's Dictionary the word rummer occurs in English literature as early as 1654, and instances are given of its use by Davenant (1668), Dryden (1673), and Ward (1706), but it is only possible to conjecture what type of drinking-vessel was thus characterised in England between 1650 and 1750. During the first half of this period it seems probable that the word was merely an Anglicised form of roemer, and that in such context as "a rummer of Rhenish" allusion was made to the continental drinking-vessel. There may possibly have been English drinking-glasses during the first half of the eighteenth century styled rummers, but, so far as the present writer is aware, there is no evidence as to what their form may have been and none to bear out Bate's suggestion that the larger wine-

glasses of that period were in their own day known as rummers.

Hartshorne appears content to connect the word with the liquor rum and associates the English "rummer proper" with the consumption of punch and "hot grog." Punch was known here as early as the seventeenth century, but rum-punch was only one of its many kinds, and there is no apparent reason why other kinds of punch should be drunk out of glasses called rummers. The case in favour of grog is different. Rum and water only became known as "grog" on its substitution for neat rum as a naval ration in August, 1740, by Admiral Vernon, known in the Service as "Old Grog" from his program boat-cloak, and it is at least a plausible proposition that the word rummer in its earlier use referred to, and was an Anglicised form of, the continental roemer, and that the term was aptly transferred to a purely English type of glass for rum and water only about the middle of the eighteenth century after the introduction into the Navy of "grog." However this may be, the drinking-glasses with which this article is concerned are certainly not earlier than that date, and only reached their best about 1790-1810, and although they continued to be made long after 1820 and are now still produced (mostly as indifferent copies of the old shapes) their interest for the collector ends with the Georgian era.

Before the bowl-forms of the rummer are described it may be as well to deal briefly with the stems and feet. The stem is always short, seldom much more than an inch long and often less, most commonly of a plain cylindrical type though occasionally taking a baluster form [*e.g.* PLATE II, Nos. 6 and 8, PLATE III, No. 5], and a simple glass collar at the junction with the bowl is an almost constant addition. The foot is, in general, round and often has a single "step" upward to the stem, which may be seen very plainly in, *e.g.*, the first row of examples in PLATE II. In a far less common class may be placed the square foot, sometimes solid but more often hollow, with a pressed interior which resembles an old-fashioned jelly-mould, a feature which produces a brilliant lighting effect. The square foot appears to be associated only with the cup-shaped and bucket-shaped bowls. In the accompanying illustrations the height of at least one piece in each row is given, and this will enable the reader to gauge the height of the other glasses in the same photograph.

Probably the most common form of bowl is

that which may, for the want of a better general term, be described as cup-shaped. These cups vary in their lines just as china cups do, the "pot-bellied" example in PLATE I, No. 1, fining down through Nos. 2 and 3 to the elegant shape shown in No. 4 (5 $\frac{3}{8}$ inches). It is not suggested that this is a chronological evolution. On the contrary, the character of the oil-gilded engraving on No. 4 shows it to have been a much earlier glass than No. 2, which is actually dated (1817) by the series to which it belongs described below [see PLATE III, Nos. 4 and 6]. The second row of glasses in PLATE I illustrates a similar variation of lines in the cup-shaped rummers possessing square feet, and here, again, the style of the engraving on No. 7 (5 inches), an example of the solid square foot, proclaims it much the earliest glass in the row, whilst the subject-matter of Nos. 6 and 8 shows them to have been earlier than No. 5, which probably dates after 1800.

In the third row in PLATE I, Nos. 9 (5 $\frac{3}{4}$ inches), 10, and 11, show a similar variation of lines in another type of cup-shaped rummer, those with pressed flutes on the lower portion of the bowl. Neither No. 10 nor No. 11 has any collar, and No. 10 is of interest in that it possesses practically no stem at all, the flutes being, as it were, simply gathered together and joined to the foot. No. 12 illustrates a cup-shaped "trick-rummer" (4 $\frac{1}{4}$ inches). It will be seen that the bowl has double "walls," a short hollow stem, and a high domed and folded foot. The *modus operandi* was to turn the glass upside-down and fill the "wall-space" with a liquid of the right colour to represent the liquor to be offered to the intended victim of the trick. The stem was then corked and when the glass was set on its foot the liquor appeared to be "swimming" within the bowl in the most natural manner possible. In the absence of close scrutiny the illusion is absolutely perfect, as the author can vouch by personal experiment, and perhaps it is not surprising that not very many trick-glasses, from "yards of ale" down to rummers of this type, have survived the horse-play of the tavern parlour.

The next type of bowl, shown in the first row of glasses in PLATE II, may conveniently be called waisted. No. 1 (a fine piece 6 $\frac{3}{4}$ inches high) shows this waist in the most pronounced form, in No. 2 (5 $\frac{1}{8}$ inches) it is less marked, whilst in No. 3 it has almost disappeared, this glass being distinguished from the cup-shaped type only by the fact that the lines of the lower portion of the bowl continue to be straight instead of being curved. Rummers of this type are seldom engraved except with the name of some individual or inn, or with a date just below the rim. No dated specimen earlier than 1800

has come under the author's notice. No. 4 illustrates a waisted rummer with pressed flutes, a very pleasing variety. In the next row are illustrated the bucket-shaped bowl (No. 5), the barrel-shaped bowl (No. 6), and the double ogee bowl (Nos. 7 and 8). The two last-mentioned types are those least frequently found, and No. 7 (5 $\frac{1}{2}$ inches) is perhaps worthy of note for the unusual length of its stem, and No. 6 for the unusual size of its foot, the diameter of which is slightly larger than that of the bowl. Other examples of the bucket-shaped bowl may be seen in PLATE III, Nos. 2 and 5, and it is a shape particularly associated with the series of commemorative Nelson rummers issued after the State Funeral in 1806 and in the immediately succeeding years. By 1814 the sides of the bucket had already been given a slope [PLATE III, No. 5], and this tendency became still more pronounced in later years, as may be seen in most of the "Sunderland Bridge" rummers, which have no association with its opening in 1796, but were made to commemorate its being widened under the direction of Robert Stephenson in 1858.

It remains to give a few illustrations, and to refer the reader to others already published elsewhere, representing finely engraved or inscribed examples, which will serve to give some idea of the varied part which the rummer played in the social life of the country in the time of George III. Loyal and patriotic sentiment, political party-feeling, the interest of an island race in all nautical affairs, the importance of commerce and farming, freemasonry, heraldry, sport, convivial toasts, and all the small affairs of local or private life alike found record on the rummer of the day.

The fine bucket-shaped glass (7 $\frac{1}{2}$ inches) figured in PLATE III, No. 2, commemorating the Jubilee of George III, is a good example of the "loyal and patriotic" rummer. Others inscribed "King and Constitution" are occasionally found. A bucket-shaped rummer with a pronounced "slope" commemorating the Coronation of George IV, and engraved with a representation of the King's Champion, is illustrated in Bate (Plate lvii, No. 216), and another of similar type commemorating the King's visit to Dublin in 1821, is shown in Mr. Dudley Westropp's *Irish Glass* (Plate xxxviii).

As regards "political" rummers reference may be made to the example concerning the General Election of 1802, which is figured in PLATE III accompanying the article on "Georgian Electioneering Glasses" in THE BURLINGTON MAGAZINE of November, 1920. The rummer illustrated here [PLATE I, No. 6] inscribed "Success to Fair Trade" (5 $\frac{3}{8}$ inches) is hardly political in the strict sense, though it

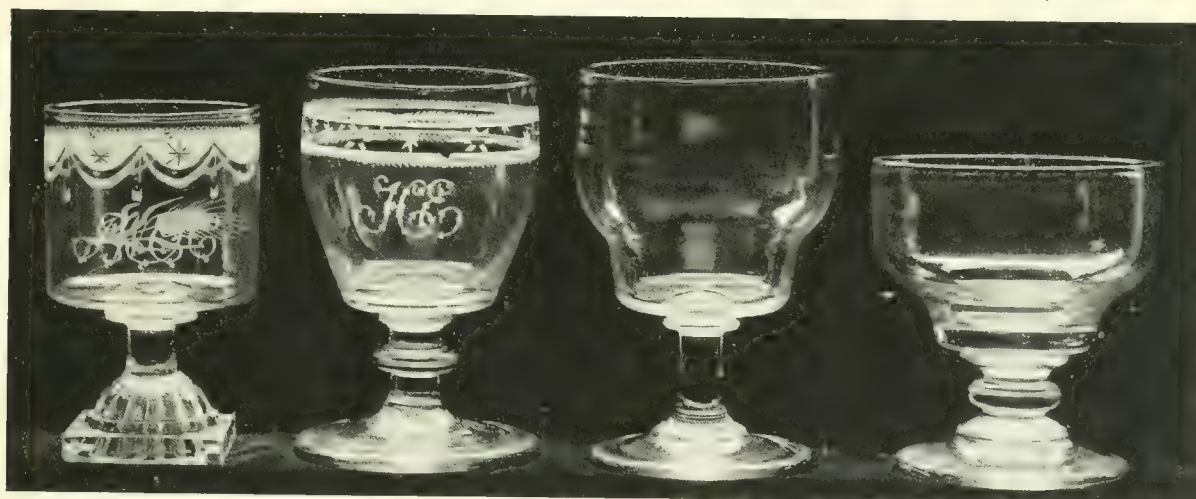


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Plate II. Georgian Rummers



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Plate III. Georgian Rummers.

may be regarded as an eighteenth century protest against the excessive duties on wine and brandy. It has nothing to do with Fair Trade or Protection as known to English politics since the middle of the nineteenth century, but undoubtedly commemorates the smugglers, who called themselves indifferently "Free Traders" or (by way of euphemistic synonym) "Fair Traders" in the latter half of the eighteenth century.

Rummers of general "maritime" interest were dealt with in the article on "Sea Power under George III Illustrated on Contemporary Glass," in *THE BURLINGTON MAGAZINE* of November, 1919, and a representative series of nine rummers, including specimens of the Nelson glasses already referred to, will be found illustrated there in *PLATE III*.

The rummer reproduced here in *PLATE I*, No. 3, is engraved with the Farmer's "Arms" (an example of pseudo-armorial bearings anticipating Mr. E. T. Reed's humorous devices of that kind in *Punch* some years ago), and is inscribed on one side, "May farming flourish," and on the other, "A trifle from Yarmouth." Similar glasses were no doubt common in most agricultural centres. Genuine coats of arms are often found on rummers, those of public bodies occurring more frequently than those of private families. Examples may be seen here in *PLATE III*, No. 8 (the City of Norwich), and No. 9 (University College, Oxford). The rummer figured in *PLATE II*, No. 9 (6 inches), is engraved with the arms of the Goldsmiths Company on one side and the crest above the initials J.S.A.R. on the other, additional details being crossed barley ears, the date 1790, and the initials S.W. within a wreath—a fine and well-covered piece.

As might be expected, rummers associated with freemasonry are numerous, and examples will be found in *PLATE I*, No. 5, and *PLATE II*, No. 11. The latter is well engraved with masonic emblems with a triumphal garland on one side and on the other bears the initials B.S.K. and the date 1795 above a floral wreath. Very few genuine "sporting" rummers remain. No doubt, like the trick-rummers, they were peculiarly susceptible to casualties and the great majority of those engraved with cock-fighting or hunting scenes, etc., now to be found are poor modern forgeries. An interesting "toast" glass is to be seen in the graceful rummer (5 $\frac{3}{8}$ inches) decorated with deep-cut and polished festoons after the Adams fashion figured in *PLATE III*, No. 7. It has an air of "breeding" which is even enhanced by a toast of the right eighteenth century flavour written with a diamond beneath the foot, "Incomparable Miss Charters." One example of "local patriotism" has already been

seen in the Norwich rummer [*PLATE III*, No. 8] and the Sunderland Bridge rummer figured in *PLATE I*, No. 8, is another. It is engraved on one side with a representation of the bridge with a ship beneath it, and above the inscription in diamond-point, "Sunderland Bridge, Height 100 Feet, Span 236 Feet." On the other side within an elaborate circular design are the initials H.P. This glass commemorates the opening of the bridge in 1796, and is of precisely the same type as the rummer dated 1794 shown in *PLATE III*, No. 3.

Finally the large class of rummers associated with matters of private and domestic concern are still full of human interest, although most of the individuals commemorated may have been of no importance, and in any case have long been forgotten. The small rummer (5 inches) simply inscribed "J.B. 1789," with a conventional floral design on the other side [*PLATE III*, No. 1] has private memories as to the nature of which not even a guess can now be made, but it has the extra little bit of interest which always attaches to a genuine dated example. Many rummers however tell their own story. Amongst the people who could not afford silver cups a rummer duly inscribed must have been a common form of christening gift. The early example already alluded to [*PLATE II*, No. 10] is inscribed round the rim, "Rebecca Greedey, Born April 23rd, 1766," the rest of the bowl being covered with a design of grapes and vine-leaves, and the square-footed rummer figured in *PLATE III*, No. 3 (5 $\frac{3}{8}$ inches) is inscribed "Edward Norton, South Cove, Born 5th July, 1794," and engraved on the other side with the ever-recurring hovering bird [cf. *PLATE I*, No. 7].

The two weighty glasses [5 $\frac{3}{4}$ inches] illustrated in *PLATE III*, Nos. 4 and 6, form together with the two others shown in *PLATE I*, Nos. 2 and 11, an interesting series of what may be termed "family and commercial" rummers. The first [*PLATE III*, No. 4] records on one side the marriage of Richard Sexton and Esther Edwards at Morton (in Lincolnshire), January 4th, 1816, and is inscribed on the other with the following verse:—

"Let mutual Love be ours
And two faithful Hearts our Bow'rs.
Let Virtue like the Ivy twine
And mine be thine and thine be mine."

Underneath this gem is inscribed "J. Carr," a name not familiar to the present writer amongst the great array of English poets. The second glass [*PLATE III*, No. 6] records on one side the birth of Edward Sexton, February 9th, 1817, and is inscribed on the other with the following verse:—

"Was I so tall to reach the Pole
Or grasp the Ocean with a span,
I would be measur'd by the Soul;
The Mind's the Stature of the Man."

This quatrain is quoted (with six verbal mistakes of which the most important is "stature" for "standard") from Dr. Isaac Watts' *False Greatness*, and it seems probable that his name as its author would have been inscribed beneath it if J. Carr were the *author* of the effusion on the other rummer. He may have been, of course, but the more probable conclusion is that "J. Carr" was the signature of the *engraver* and, as all collectors know, engraved glasses signed by the engraver are extremely uncommon. The other two rummers [PLATE I, Nos. 2 and 11] are inscribed, clearly by the same hand, "R. Sexton, Whalebone Inn," and thus complete the picture of the Sexton family and business in 1817. It was probably a common practice for inn-keepers to have glasses or sets of glasses inscribed in this way "for the good of the house," and another example may be seen in PLATE III, No. 5, boldly inscribed in large capitals, "Hastings Arms, George Sargent, 1814."

Amongst all the varied subjects chronicled by the rummer which have been mentioned or illus-

trated here the collector will note that the memories connected with the Jacobite cause have not been included. The author has never seen or heard of a genuine Jacobite rummer, *i.e.* one contemporary with the movement, and engraved with the emblems or mottoes of the *culte* whilst it was still a living political force. There may, perhaps, be one or two such glasses in existence, but their extreme rarity (or non-existence, as the case may be) may be taken to support the general proposition of this article that the English rummers only came into popular use about the last quarter of the eighteenth century when the Jacobite movement had shot its bolt. The so-called "Williamite" glasses, on the other hand, which might more correctly and euphoniously be called "Orange" or "Anti-Catholic" glasses, continued to be produced as long as the agitation against Catholic emancipation lasted, *i.e.*, until the passing of the Act of 1829, and a bucket-shaped rummer with sloping sides (circa 1820), engraved with an equestrian figure of King William III, and inscribed "The Glorious Memory of King William," is figured in Mr. Dudley Westropp's *Irish Glass* (Plate xxxviii).

OTHON FRIESZ BY CLIVE BELL

FRIESZ is a painter who has 'come on' visibly since the war. He has drawn right away from "the field" to join those leaders—Matisse, Picasso, Derain, Bonnard, shall we say, with one or two more in close attendance—a cursory glance at whom, as they flash by, provokes this not unprofitable exclamation: "How different they are!" Apparently, amongst the chiefs, that famous movement no longer counts for much. Look at them; to an eye at all practised these artists are as unlike each other as are hounds to the eye of a huntsman. Certainly, they all owe something to Cézanne: but what other important characteristic have they in common which they do not share with the best of the last hundred years? It was ever so: the best, who are all alike in some ways, in others are, from the first, the most sharply differentiated simply because they are the most personal. Also, as they mature, they become more and more peculiar because they tend to rely less and less on anything but themselves and the grand tradition. Each creates and inhabits a world of his own, which, by the way, he is apt to mistake for the world of everyone who is not maliciously prejudiced against him. And Friesz, whose character and intelligence are utterly unlike those of his compeers, is now, naturally enough, producing work which has little in common with that even of Matisse—Matisse to whom, not fifteen

years ago, I saw a picture of his attributed by a competent amateur who was the friend of both.

Friesz has an air of being more professional than any other artist of this first rank—for Marchand, I think, is not quite of it. Indeed, for a moment, Friesz may appear alarmingly professional. Certainly, he leaves nothing to chance: all is planned, and planned, not in haste and agitation, fingers itching to be at it, but with the deliberation, the critical thoroughness, of an engineer or an architect. There is so much of the painstaking craftsman in his method that for a moment you may overlook the sensitive artist who conceives and executes. But, in fact, the effective alliance of practical intelligence with fine sensibility is the secret of his strength, as I realised one day, when I had the privilege of studying a large decoration (a sketch for a fragment of which is to be seen in this exhibition) which Friesz had just carried out. Since then I have not doubted that he was the man who might give this age that of which the age talks much and gets little—monumental decoration.

Large decorative schemes,—when they are not, what most are, mere wastes of tumid pomposity,—are apt to fail for one or two reasons: either they are too much like pictures or too little like works of art. Because very few artists are capable by taking thought of adapting their means to an unfamiliar end, it will happen that a sensitive and gifted painter sets about a decora-



La Bergère assise, by Othon Friesz



Jeune Femme à la Fenêtre, by Othon Friesz

tion as though he were beginning an easel picture. He has his sense of the importance of richness, of filling a picture to the brim; he has a technique adequate to his conception; but he has neither the practical readiness nor the intellectual robustness which would enable him to adjust these to a new problem. He endeavours, therefore, to key every part of his scheme up to the highest pitch of intensity that line and colour can bear. He is attempting the impossible; his conception is inappropriate; and, in any case, his technique is unequal to so vast an undertaking. He produces something which may be delicious in detail but is pretty sure to be unsatisfactory as a whole. He fails to fill his space. His work has the vice of Sidney's *Arcadia* and the *Religio Medici*: it is good to dip into. You cannot write an epic as though it were a sonnet.

On the other hand, you must not write an epic as though you were telling a tale in the bar-parlour, lest you should create another *Earthly Paradise*, leaving quite untouched the subtler and more energetic chords in your listener's appreciative faculty. The craftsman decorator, though he may know how to fill vast spaces, will never fill them with lively images. His plan may be cleverly devised to surmount difficulties of structure and material; it will not be inspired. Incapable of keying his instrument too high, he will be satisfied with a slack string and abominable flatness. His forms will be conventional; his handling impersonal; ten to one he will give us a row of insipid Gothic figures or something in the pseudo-Veronese taste.

Almost everyone would admit that, considered as pictures, those great decorations in the Doges' Palace were a little empty; no one can deny that as parts of a vast scheme they are superbly adequate. Very much the same might be said of the decorations I have in mind. It is clear that Friesz plotted and reasoned with himself until he had contrived a method of matching means with ends. By constructing it out of forms less charged, more fluent, and more in the nature of arabesques than those he habitually employs, he gave to his scheme continuity and easy comprehensibility: but never did he allow those forms to subside into mere coloured spaces, or the lines to become mere flourishes: always every detail was doing something, and so the whole was significant and alive. The scheme which was planned with caution was carried through with passion.

Now obviously a painter capable of performing this feat must possess a rare, at this moment possibly unique, gift. Friesz is one who can bring the whole weight of his intellect to bear on his sensibility. That sensibility let no one under-

rate. Before his vision of the external world, especially before what we are pleased to call Nature, Friesz has a reaction as delicate and enthusiastic as that of an English poet. Only, unlike most English painters, he would never dream of jotting it down and leaving it at that. Such hit-or-miss frivolity is not in his way. He is no amateur. He takes his impressions home and elaborates them; he brings his intellect to bear on them; and, as the exhibition at the Independent Gallery shows, without robbing them of their bloom, makes of them something solid and satisfying. To realise what a power this is we may, I hope without indiscretion, glance for an instant at another handsomely endowed French painter. That M. Lhôte does not want for sensibility is shown by his sketches and water-colours, that his intellect is sharp enough is proved by his writings; but the devitalized rectitude of his more ambitious pieces shows how appallingly difficult it is to bring intellect to bear on sensibility without crushing it. The failure of M. Lhôte is the measure of M. Friesz's achievement.

If I am right, it is only natural that pictures by Friesz should improve on acquaintance. The studied logic of the composition may for a time absorb the spectator's attention and blind him to more endearing qualities; but, sooner or later, he will begin to perceive not only that a scrupulously honest vision has been converted into a well-knit design, but that the stitches are lovely. In every part he will be discovering subtle and seductive harmonies and balances of which the delicacy dawns on him as he gazes. The more he looks the more will he get of that curiously gratifying thrill which comes of the recognition of unostentatious rightness.

But, though he offers the sensitive amateur an unusually generous allowance of the amateur's most delicate pleasure, Friesz is above all a painters' painter. He has been called a theorist. And, because he is a painter of exceptionally good understanding, who thinks logically about his art and can find words for what he thinks, I suppose the appellation is admissible. But, remember, he never dreams of trying to convert his theories of art into theories of life. His are not of the kind that can be so converted. He is not a journalists' painter. Also, unlike those of the mere craftsman, his theories are based always on the assumption that there is such a thing as art—something that is created by and appeals to peculiar faculties, something rare and personal and not to be had simply by taking thought and pains, something as utterly unlike honest craftsmanship as it is unlike the cryptic mutterings of boozy mountebanks: subject, however, to this assumption, his theories are

severely practical. They have to do solely with the art of painting; they are born of his own experience; and he makes visible use of them. That is why I call Friesz a painters' painter. I wonder whether the Italian primitives, with that disquietingly unselfconscious inspiration of theirs, directed with such amazing confidence along well-devised, practical channels, were not a little like him.

The exhibition at the Independent Gallery is fairly representative of Friesz's later work; and

AN UNNOTICED BYZANTINE PSALTER—II BY MARY PHILLIPS PERRY



HE third class of subject represents scenes from the life of David, several of which are incidents recorded in the historic preamble to a particular psalm, for example, David hiding himself in a cave (Psalm lvi) [PLATE III, A], the Philistines taking him in Gath (Psalm lv), and his escape from the assassins sent by Saul (Psalm lviii) [PLATE III, B & E]; in the last the king is seen being let down from his house by Michal, his wife, and also hastening away, the double representation in the same miniature being unique in this codex. But the greatest artistic interest in the David pictures consists in the close similarity between certain of these, and those of the fine psalter with full-page illustrations of the Bibliothèque Nationale, Paris, M.S. Grec. 139. The Paris manuscript belongs to a section of psalters which has been named the "Aristocratic Group," since they were thought to have been executed for rich patrons, probably by a court painter. These differ entirely from the "Monkish theological," in that the miniatures form a supplement and are not closely related to the text; they do not add to the teaching value of the codex.¹ Each is a fully developed enclosed picture with a landscape, or architectural background.²

One of the most striking resemblances between the Bristol and the Paris psalter is in the representation of the history of David and Goliath. In the Bristol manuscript this is depicted in two miniatures, the first illustrating Psalm cxliii, 1, "Blessed be the Lord my strength: Who teacheth my hands to war and my fingers to fight." [PLATE III, G] shows David, a youthful figure with sling and stone, supported by an angel "strength," meeting a man in armour, Goliath, who has just thrown his lance, and behind whom is an allegorical figure of "boastfulness" turning away with

if it cannot be said quite to summarize a stage of his career, at least it is a milestone. Friesz has arrived: that is to say, what he has already achieved suffices to affirm the existence of a distinct, personal, talent, entitled to its place in the republic of painting. At that point we leave him. But we may be sure that, with his remarkable gift and even more remarkable power of turning it to account, his energy, his patience, and his manifest ambition, he will soon have gone beyond it.

PSALTER—II

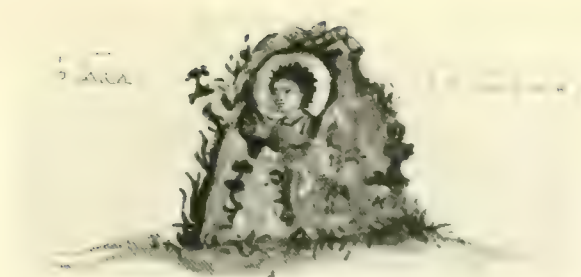
hand to forehead in an attitude of despair. In the second miniature, which follows the last of the psalms, David is represented decapitating Goliath who is kneeling with his hands stretched awkwardly downwards towards his helmet on the ground before him, two soldiers stand behind Goliath [PLATE III, D]. In the Paris psalter the two scenes are superimposed to form one full-page illustration—the first, the upper one, is a faithful counterpart of the Bristol miniature; in both cases the details of the costume of David, the stole-like enrichment, the cloak twisted round his arm, the distinctive curve of his garment over his knees are identical, as also are Goliath's pose and costume, the position of his shield and spear, and most telling of all the pose and gesture of "boastfulness." The decapitation of Goliath below duplicates the second Bristol miniature as far as the principal figures are concerned, the two soldiers being expanded in the Paris manuscript to two groups, one behind each of the chief actors. The first of the two scenes is also reproduced in the thirteenth century Græco-Latin Hamilton Psalter of Berlin³; the allegorical figures are no longer included, but the pose of David and Goliath, particularly the right arm of Goliath, are strikingly like the Paris and Bristol miniatures.

There are marked points of resemblance between the representation of David's rebuke by Nathan [PLATE III, F] in the Bristol and Paris codices. In the Bristol manuscript it belongs to Psalm 1, the preamble to this psalm referring to the incident. David, watched through the window of a garden house by Bathsheba, has left his throne, and is abasing himself before Nathan whilst an allegorical figure of Penitence is in the background. The pose and dress of David, his broad belt and the design on his sleeves are very like similar details in the Paris miniature, as also Nathan's pose and dress,

¹ J. J. Tikkanen, *op. cit.* p. 14.

² H. Omont, "Fac-similés des Miniatures des plus anciens Manuscrits Grecs de la Bibliothèque Nationale" (Pl. 1, xiv).

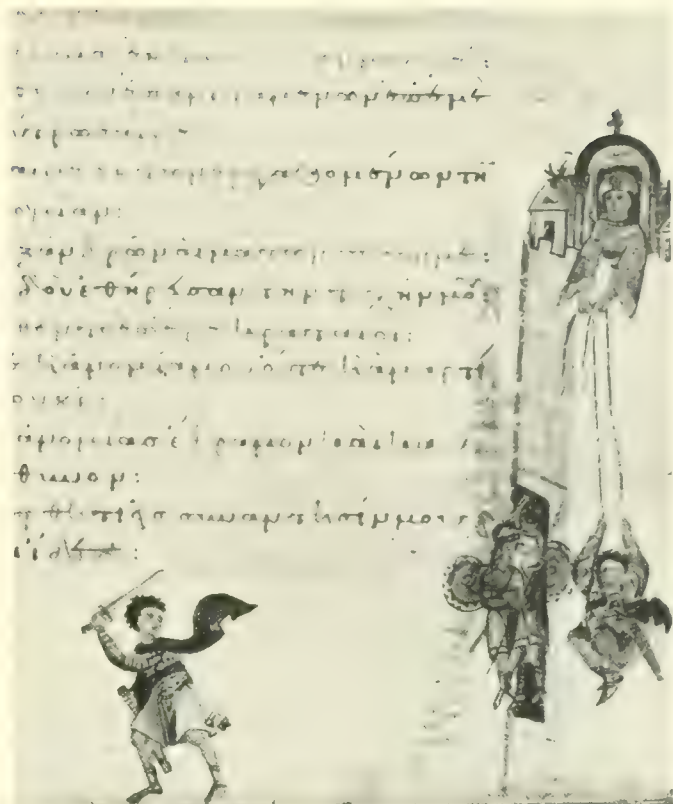
³ J. J. Tikkanen, *op. cit.*, Fig. 127.



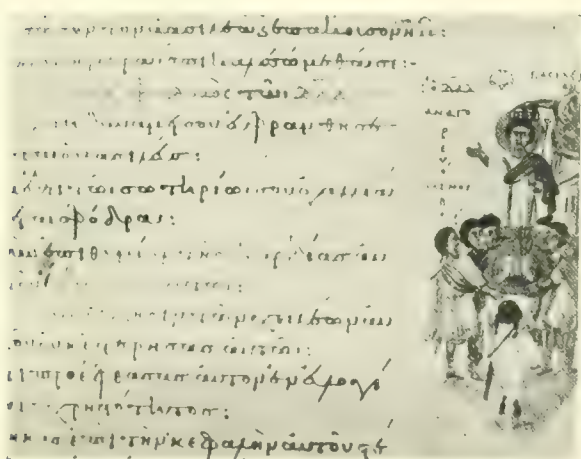
A David in Cave



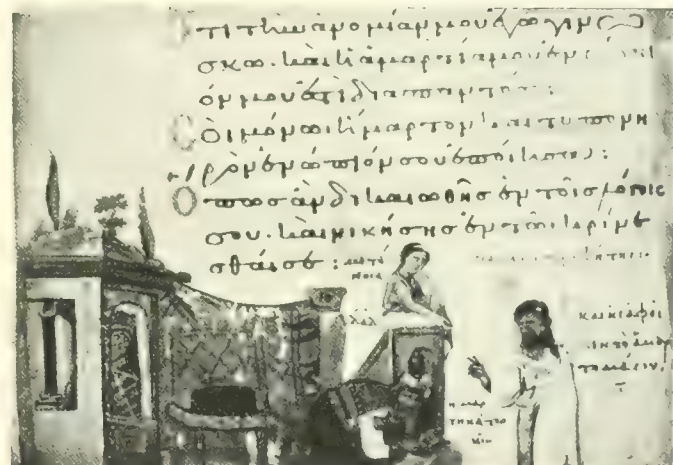
B David and Philistines



E David's Escape



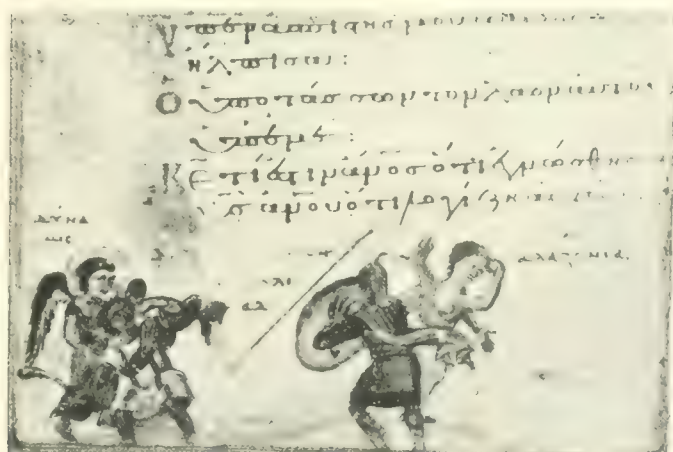
C Coronation of David



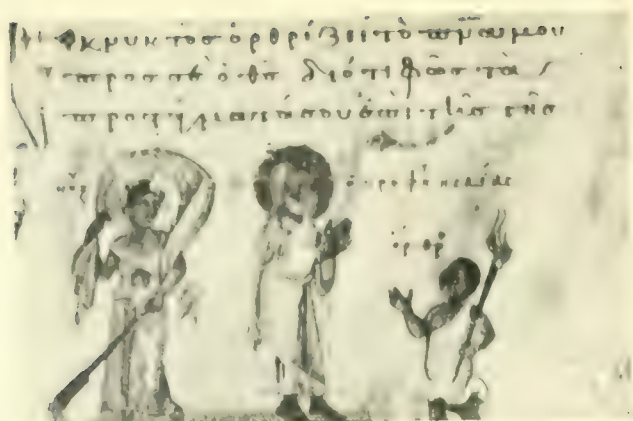
F David rebuked by Nathan



D Beheading of Goliath



G David and Goliath



H Elijah between Night and the Dawn



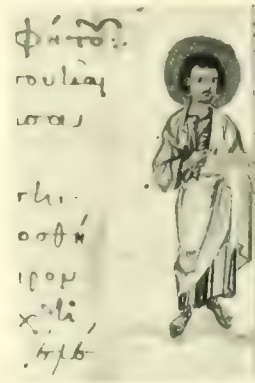
L Jonah



I Saints



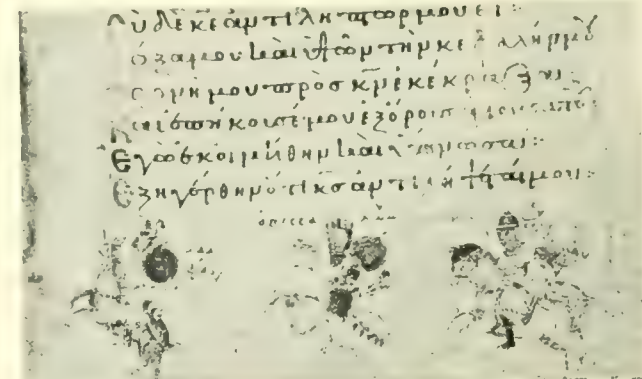
M The Blessed Virgin Mary



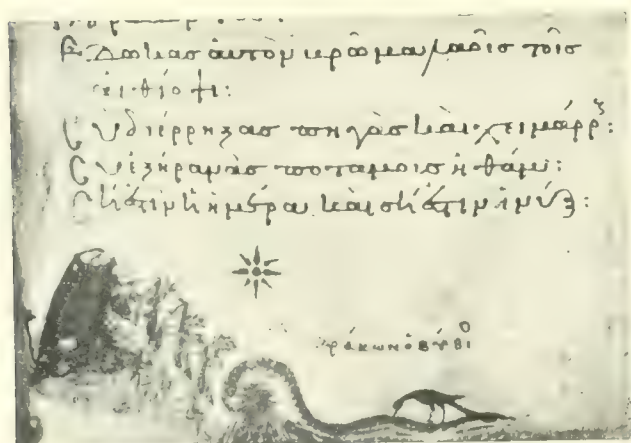
N Habbakuk



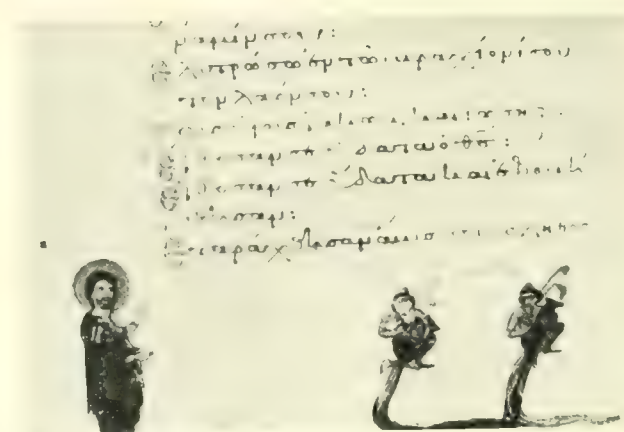
J Church



O Horsemen



K "Breakest head of Leviathan in pieces"



P "Waters saw and were afraid"

his covered left hand, and especially the figure of Penitence, which is almost identical in both miniatures, the likeness between the sorrowful pose of her left hand and the pulpitum at which she stands, being particularly arresting. There are also similarities in the scene of the coronation of David, which in the Bristol codex illustrates Psalm xx, 3, "And shall set a crown of pure gold upon his head." [PLATE III, C.] David is being raised upon a shield, according to the Byzantine coronation rite, and crowned by an allegorical figure, presumably Fortune. The pose of Fortune's right arm, and the method of holding the crown by the back of the circle, repeat exactly the detail in the Paris psalter, whilst David's drapery, three of the figures holding the shield, and particularly the knot and point of drapery of one figure, are markedly similar in both instances. The same scene occurs in most of the psalters of the "Monastic-theological" group, but in the Theodore manuscript the allegorical figure has given place to an angel. The similarity between the Paris psalter and the Bristol codex is not confined to scenes from the Life of David, it extends to certain of the miniatures which illustrate the Canticles, chief of these is the representation of Isaiah between the allegorical figures of Night and the Dawn [PLATE IV, H], which except for a few small details is a duplicate in vignette of a page of the Paris psalter.⁴

The figures also of Hannah and Hezekiah have a certain resemblance in both manuscripts; in the Bristol psalter the dress of Hannah and her pose are almost identical with that in the Paris psalter; Hezekiah also in the detail of his garments, the pose of his hands and something in the general stamp of his figure and cast of countenance, has a common factor in both. Of lesser significance is the large oar held as sceptre, both by Thalassa who rides the hippocampus in the Jonah miniature of the Bristol psalter [PLATE IV, L], and by the sea goddess in the corner of the Red Sea picture in the Paris miniature.⁵

The similarity in certain respects between the detail of the Paris psalter and of the Bristol, is here dwelt upon at length to show that these manuscripts, one belonging to each of the two groups, had something in common in artistic tradition, as well as in subject-matter. Whether the artist of the eleventh century Bristol manuscript was acquainted with the tenth century Paris psalter and was directly influenced by that, or whether the artists of both drew from a common model, there is no evidence to prove,

but there certainly was some artistic point of contact. The inclusion in the Bristol psalter of two full page miniatures suggests the example of a codex of aristocratic type, but although the Bristol⁴ is now the earliest known Byzantine psalter to include both full page and marginal illustrations, there is no reason to assume that such was originally the case.

An important point in considering the relationship of the two manuscripts is the employment of allegorical personifications. For the powers of nature, Helios, Thalassa, rivers and winds, personification was the usual means of expression throughout the "Monkish-theological" group, but the personification of abstract ideas was exceptional,⁷ and, in the Bristol manuscript, this is confined to those miniatures which are related to those in the Paris psalter, which admittedly owes much to classic tradition, whence such personifications were derived. In the pictures of the Bristol psalter the personifications of rivers and winds which occur, are for the most part small, dusky, seated figures of grey or blue, many of whom wear large crowns, or wreaths with ribbons flying in the wind [PLATE II, F & I], but the river god which illustrates Ps. i, 3, is of a much finer type; it is a large semi-nude forceful figure of realistic colouring, at once suggestive of a classic prototype. There is a classic feeling also about many of the less active figures in the codex, such as the single figure of Habakkuk [PLATE IV, N]. Another inheritance from the same source is the use of the coloured nimbus for Caiaphas and Nathan, as well as for Night, Day, and the Fortune who crowns David, which resemble in this the Paris psalter. There is an ill-understood representation of the Helios chariot (Psalm xlix, i), a subject which occurs in almost all the psalters of the "Monkish-theological" group, as do also idols represented on pillars.

In the Bristol manuscript the flesh tints are very warm, of a pinkish red colour, shaded with brown, though the female figures are of a paler tint with greenish-grey shading, a distinction which it is significant to note is also made in the Paris psalter.⁸ The colours used elsewhere are for the most part clear and brilliant, different shades of bright azure blue being predominant. There is no bright yellow except gold, though to a small extent a dull shade of ochre is used.

⁴ I believe this to be correct; I can remember no reference to any full page combined with marginal illustrations before the Græco-Latin Hamilton psalter of the thirteenth century. M.P.P.

⁷ J. J. Tikkanen, op. cit. pp. 41, 42. Prof. Tikkanen can only cite one example, that of "Compassion in Chludoff Psalter, fol. 35."

⁸ The writer is much indebted to Professor Tikkanen for having kindly looked at the flesh tints of the Paris psalter on her behalf, after having seen the Bristol manuscript.

⁴ This miniature of the Paris psalter is reproduced by Ch. Diehl op. cit. Fig. 274, and "Histoire de l'Art," ed. by André Michel, Tome I, Fig. 124, as well as by H. Omont, op. cit.

⁵ Ch. Diehl. op. cit. fig. 275.

Curiously brilliant are the architectural details, the buildings being often of pink or mauve, roofed with the brightest blue or red.

In the matter of colour the Bristol manuscript is a great contrast to the Theodore psalter of the same century, in which the flesh tints are much colder with greenish shading, and the general effect of the rest of the colouring is heavier and less transparent. In the Theodore psalter the draperies are emphasized by means of fine gold lines, and hatching,⁹ a method which is entirely absent in the Bristol codex, where gold is used rather sparingly for the enrichment of detail, or for armour, but is always laid on broadly. The contrast between these two manuscripts is emphasized by the difference in the iconographic programme, that of the Theodore psalter being much more extensive, and including non-scriptural subjects such as scenes from the lives of the Saints, or incidents of the iconoclastic controversy. Another difference lies in the distribution of the miniatures; in the Theodore psalter they are fairly evenly distributed throughout the volume whereas, in the Bristol, there is a great falling off in the number at the end of the Book of Psalms, only three miniatures occurring between Psalm cvi and the beginning of the Canticles. A somewhat similar diminution is also found in other psalters of the group.¹⁰ With the strong traditional tendency of Byzantine art such contrasts, originating within a comparatively short space of time, make it probable that the two manuscripts were illuminated in different schools. Both in colour and in breadth of treatment of the draperies the Bristol resembles more nearly the Paris than the Theodore psalter. There are points of similarity, between the Bristol codex and Pantokratoros 61, of Mt. Athos, which incline to the suspicion that if full data for comparison were available, some artistic contact between these might be found.

Throughout the Bristol manuscript the type is constant for the representation of Christ, and of the Blessed Virgin, and both follow the Byzantine tradition. David is represented in two ways, as a curly-headed youth in the scenes of his more active adventures, or as a bearded king when the occasion is a solemn one [PLATE I, A, PLATE II, G & H, PLATE III, B, D, E, G, PLATE III, F, etc.], but both types are consistently maintained to be quite recognisable. Moses also is young, as the leader of the Israelites, old, on the Mount of Transfiguration and between the Night and the Day [PLATE I, A]. Wherever there is a repetition of a prominent character, the individuality is preserved.

The chief architectural features are Basilican churches with single domes on drums [PLATE IV, J], cushion capitals with volutes at the corners [PLATE II, B & C, PLATE III, F], one design being constantly and conscientiously repeated, even when the scale is only one-sixteenth of an inch in entire width, sometimes with a lunette above [PLATE IV, J], many of which occupy the entire front of the building. The scale of the buildings is quite out of proportion to that of the figures, being much smaller. The style of doorway is rather suggestive of some Asiatic or Egyptian influence, but if so there is no reason to suppose that this was direct; it might quite well have been embodied in an artistic tradition.

Not many devils are represented, but it is curious that wherever these occur they are obliterated, as though purposely [PLATE II, D]. A good many, though not all, of the devils in the Theodore psalter have been treated similarly.

The artist of this manuscript was often defective in technique, his perspective being impossible, and his method of representing a backward look in some instances being the childish expedient of setting the head on the shoulders the wrong way round [PLATE IV], yet working to a fixed theological programme,¹¹ on an exceedingly small scale, he has managed to preserve a freshness and spontaneity throughout, imparting to his figures a living interest, and filling their tiny faces with expression. In spite of the minute size of the faces, only $\frac{1}{8}$ to $\frac{1}{4}$ in. long, and the care with which the principal ones are modelled, they are free from any feeling of over-elaboration, and are, in proportion to their scale, broadly treated. The individuality of a real artist has here risen triumphant above his limitations.

The following is a list of all the passages illustrated in the Bristol Psalter, the references being numbered according to the English Authorized Version, Roman numerals indicating the psalms, and Arabic numerals, the verse. The references in the text of the article are to the passages in the Greek Psalter, as the Greek text is the one to which most authorities on the subject of Byzantine Psalters refer.

I, 2, 3, 5? (almost erased); II, 2, II, Nativity; III, Preamble; IV, 8; V, 7, 9; VII, 15; VIII, Triumphal Entry into Jerusalem, 7; IX, 17; XII, 6 Resurrection of Christ; XVI, 3; XVIII, 3, 10-12 Christ in Glory, 15; XIX, 3; XXI, 3; XXII, 18 Crucifixion, 21; XXIII, 2, 4 & 5; XXIV, 7; XXVI, 7 & 8; XXIX, Baptism of Christ; XXXIV, Preamble, 8 Communion of the Apostles; XXXVI? (much erased); XXXIX, 11; XL, 2; XLI, 9; XLI, Last Supper; XLII, 1; XLV, Annunciation; XLVII, 5 Ascension, 9, L, 1; LI, Preamble; LII, Preamble; LIV, Preamble; LVI, Preamble; LVII, Preamble; LVIII, 4; LIX, Preamble; LX, Preamble; LXIII, Preamble; LXV, 4; LXVIII, 1 Harrowing of Hell, 15-16, 27; LXIX, 21 Crucifixion; LXXII, 6, 11 Adoration of the Magi; LXX, 14, ?; LXXVII, 16; Full-page miniature before Ps. LXXVIII; LXXVIII, 13-14, 23-24, 27-29, 44-45, 47-48, 51; LXXIX, 1; LXXXI, 16; LXXXIII, 11; LXXXVIII, 6 Entombment of Christ; LXXXIX, 9, 12 Transfiguration; XCI, 11-12 The Temptation; CII,

⁹ Professor Tikkanen points out, *op. cit.* p. 18, that a light gold hatching is used in the Chludoff psalter.

¹⁰ J. J. Tikkanen, *op. cit.* p. 89.

¹¹ "The Council of Nicaea had decreed that the composition of each subject, down to the smallest detail, was the province of theologians, the part of the artist was confined to the execution." O. M. Dalton, *op. cit.* p. 250.

Preamble; CV, 17, 20, 23, 29-31, 33, 34, 36, 39, 40; CVI, 11, 19, 28, 37, 42; CXXXVII, 1; CXLIV, 1; Extra Psalm of Greek Version, Beheading of Goliath.

Illustrations to portions of Scripture included with Greek Psalter:

I Sam. II, 1-10 Hannah; Hab. III, 1-19 Habakkuk; Isaiah XXVI, 9; Jonah II, 10; Song of the Three Children; S. Luke I, 46-55, Blessed Virgin as Orans; S. Luke I, 68-79, Priest Censing Zacharias; Isaiah XXXVIII, Hezekiah; Prayer of Manasses; Manasses.

THE SARACENIC HOUSE—II. BY MARTIN S. BRIGGS

THE earliest example of a mediæval dwelling-house in Cairo dates from the thirteenth century, whereas the history of Arab art is six hundred years older, and even in the ninth and tenth centuries Cairo was a large and wealthy city. The recent excavations at Fustat, the southern suburb of Cairo, founded in the middle of the seventh century by Amr, give some slight indication of the most primitive dwellings. Nasi-i-Khosrau, a traveller of the eleventh century, visited Egypt during a period of tranquil prosperity. He states that the caliph himself owned twenty thousand houses, five and six storeys high, but these were let in tenements—the *raba* mentioned later in this chapter. They were built of stone, not brick, and had good gardens. A French visitor at the beginning of the sixteenth century, just before the Turkish conquest, describes the house assigned by the sultan to his embassy, where he was an official.

“It contained six or seven beautiful halls, paved with marble, porphyry, serpentine, and other rare stones, inlaid with wonderful art; the walls were of similar mosaic, or painted with azure and rich colours; the doors inlaid with ivory, ebony, and other *singularitez*; yet the workmanship excelled the materials. Extensive gardens, filled with fruit-trees, surrounded the mansion, and were watered from the Nile night and morning by means of horses and oxen. Such a house, he exclaims, might have cost 80,000 seraps of gold; yet it was but one of a hundred thousand more beautiful still.”³

Turning from these hysterical exaggerations to concrete examples still existing, we find the earliest authenticated in the *Ka'a* or “Hall of Beybars,” otherwise known as the “House of Osman or Othman Katkhoda,” but in reality the *ka'a* of the now non-existent palace of Muhammed Muhebb ed-din. (1253.) This building stands in the Sharia Beit el-Kadi and was constituted “*wakf*” (i.e. a charitable trust) by Osman Katkhoda, a Turkish official in the eighteenth century. It was restored by the Comité in 1911-12. It consists of a fine *ka'a* over 50 feet high, with a *durka'a* and two *liwanat*, the former lit by a lantern, now unfortunately missing. Loggias filled with *musharabiya* in the east and west wall allowed the ladies of the *harim* to watch festivities down below. The chief features of the design are the stone lining of the interior, the fine stalactite corbels, and the sunk fountain or *faskiya* in the floor. The

latter is, however, comparatively modern⁴ and was brought from the house of Ayesha el-Bezada.

The Palace of the Emir Yushbak⁵ (commonly called Hosh Bardak) adjoins the great mosque of Sultan Hassan. An inscription states that it was restored by Yushbak in 1475-6, but Creswell⁶ adduces an elaborate argument to prove, on architectural grounds, that the original building must have been erected about the year 1337, thereby differing with M. Van Berchem. Although largely ruined, it is still an imposing pile, and possesses one of the finest of the great porches with stalactite heads in all Cairo, comparable with the Bab el-Kattanin at Jerusalem. It is almost entirely built of dressed stone. The façade is featureless in its present state, but contains some remarkable groups of windows, such as might be caused by piercing rudimentary tracery through a wall several feet thick. The ground floor, beyond the stalactited vestibule leading from the porch, consists of chambers with painted vaults of stone. On the upper floor is a gigantic *ka'a* with vast horseshoe arches of stone.

The Palace of the Emir Beshtak⁷ (1337 or 1339) had a great reputation in the days of the fifteenth-century historian, Makerizi, who states that from its topmost windows one could see the Nile, and praises the richness of its decoration. It lies in the Sharia en-Nahhasin, and is largely submerged by modern buildings. A modern staircase leads up to the remarkable *ka'a*, which consists of a *durka'a* and four *liwanat*. The larger of the two latter are on the east and west, and have noteworthy ceilings⁸ coffered in hexagons. The two smaller *liwanat* are separated from the *durka'a* by a triple arcade of horseshoe arches. The plan of the whole *kàa* is thus *cruciform*. The walls are all lined with stone, and the *kàa* is in good condition, though the rest of the building is ruinous.

The porch, the only surviving part of the

⁴ See Mrs. Devonshire, *Rambles in Cairo*, p. 93, for good illustration and reference to this fountain.

⁵ Creswell. *A Brief Chronology, etc.*, p. 99.

⁶ Illustrated with plans in report of Comité for 1894, and in Mrs. Devonshire (*op. cit.*) and Creswell (*op. cit.*).

⁷ See Report of Comité 1909, with illustrations (also report for 1902 for life of Beshtak).

⁸ Illustrated in above report, also in Mrs. Devonshire, *op. cit.*

³ From Lane-Poole's *Art of the Saracens*, pp. 86-7, quoting Jehan Thénau.

palace of the Emir Manjak es-Silahdar,⁹ is situated in the Suk el-Selah near the Sharia Muhammad Ali, and is dated 1346-7 by Creswell, who advances historical arguments in support. Although this porch or vestibule, with a domed roof supported on pendentives, is an interesting example of construction, it adds nothing to our knowledge of the plan of the mediæval house.

Little more remains of the Palace of the Emir Taz (1352), near the great mosque of Sultan Hassan, though in this case the walls and the substructure of the *ka'a* exist, incorporated in a modern school-building.

From this period there is a gap of over a century till we find dated examples of any importance, in the reign of the famous Sultan and builder, Kaït-Bey. But neither his palace (1485) near the mosque of El-Mardani nor his *makad* in the Eastern Cemetery (1474) have the interest or importance of the beautiful building that is commonly called the *Beit el-Kadi*¹⁰ ("House of the Kadi"), but which is in reality the *makad* of the palace of the Emir Mamay (1495), the remainder of the palace having disappeared. This gem of Saracenic domestic architecture (Fig. I.) lies close to the tomb-

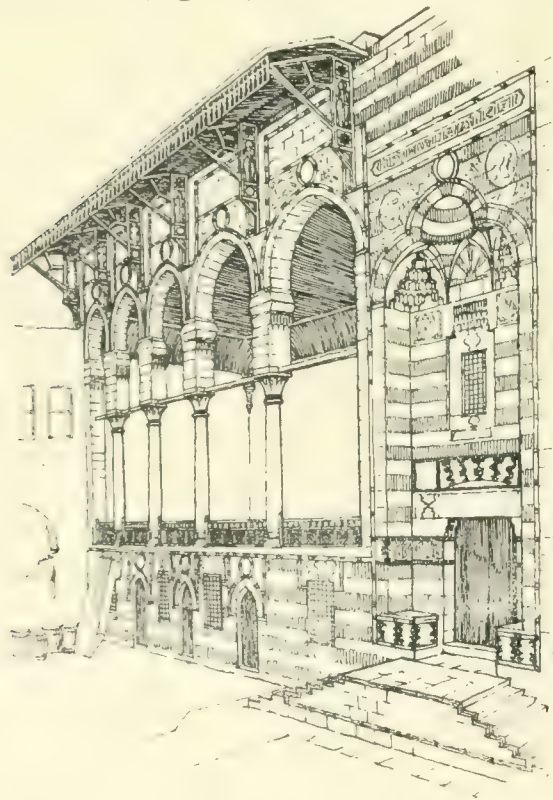


FIG. I.

mosque of Kalaoun in the most interesting quarter of all Cairo. It derives its popular

⁹ See report of *Comité* for 1892, with illustrations.

¹⁰ Illustrated in reports of *Comité* for 1893 and 1902; also in Eber's *Egypt*, vol. II.

name from the court of the Kadi or judge, which sat here for over a hundred years. In the Napoleonic *Description de l'Égypte* it is so styled. It has been extensively restored in recent years by the *Comité*. The Emir Mamay was killed in 1496-7 as a result of faction-fights with a rival. The wide open space in front of the *makad*, and extending thence towards the present police-station, probably represents the *hosh* of his great palace. Fragments of dressed masonry support this view. The *makad* itself is 32 metres long and 11.20 metres high to the ceiling, with an arcade of five horseshoe arches—characteristically stilted—supporting a ceiling unrivalled for beauty in all Cairo. The adjoining portal with its stalactite head precisely resembles others in contemporary mosques.

The House or Palace of the Emir Kairabek (c. 1501) adjoins the mausoleum of the same emir, to which it is connected by an arch. Creswell¹¹ gives historical reasons for the above date. The so-called House of Zeinab Khatoun,¹² in the Haret el-Dawidari, is of uncertain date, probably posterior to the Turkish conquest of Egypt in 1517, and consists of a handsome *ka'a*, now approached by a separate staircase provided by the *Comité*. It also has a small but well-designed bathroom. Another *ka'a* of note survives from the house of El-Haramein,¹³ and is dated by the *Comité* at the end of the sixteenth century. It has a lofty *durka'a*, with a remarkable ceiling carried on stalactite consoles, and two *liwanat*.

From the seventeenth century at least four important houses are known to survive in Cairo. First among these is the House of El-Giridlia¹⁴ (1631-2), which adjoins the entrance from the street to the famous mosque of Ibn-Touloun. It is therefore familiar to tourists. Both internally and externally the walls are of dressed stonework. A *sebil* occupies the external angle. The *hosh* is 8.10 metres square, and contains a *makad* and some fine stalactite corbelling. The heads of the doors and windows are treated with great diversity.

The House of Gamal ed-din el-Zahaki,¹⁵ (1634 or 1637), in the Sharia Khosh Kadam, is the most perfect example of this period. The owner is believed to have been Master of a Merchants' Guild, as he is referred to as "Sheykh of the Merchants." It has been acquired and extensively restored by the *Comité*. One enters from the street through the

¹¹ Creswell, *op. cit.*

¹² Report of *Comité* for 1909; Mrs. Devonshire, *Rambles in Cairo*, p. 95.

¹³ Illustrated in report of *Comité* for 1909.

¹⁴ Illustrated in report of *Comité* for 1909.

¹⁵ Illustrated in Franz Pasha, *Kairo*; and in Mrs. Devonshire, *Rambles in Cairo*.



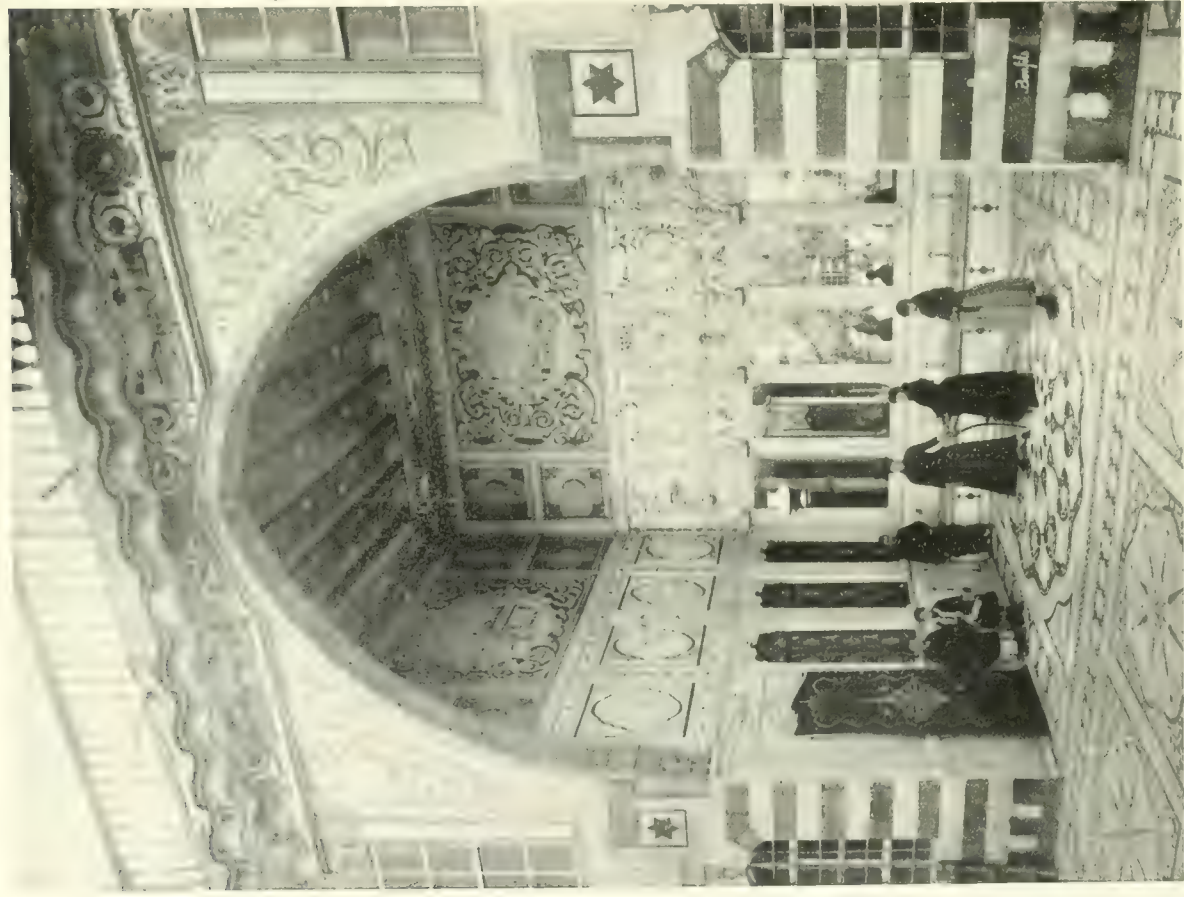
A Old Houses (Turkish style) on the bank of the Khalig el-Masri, Cairo



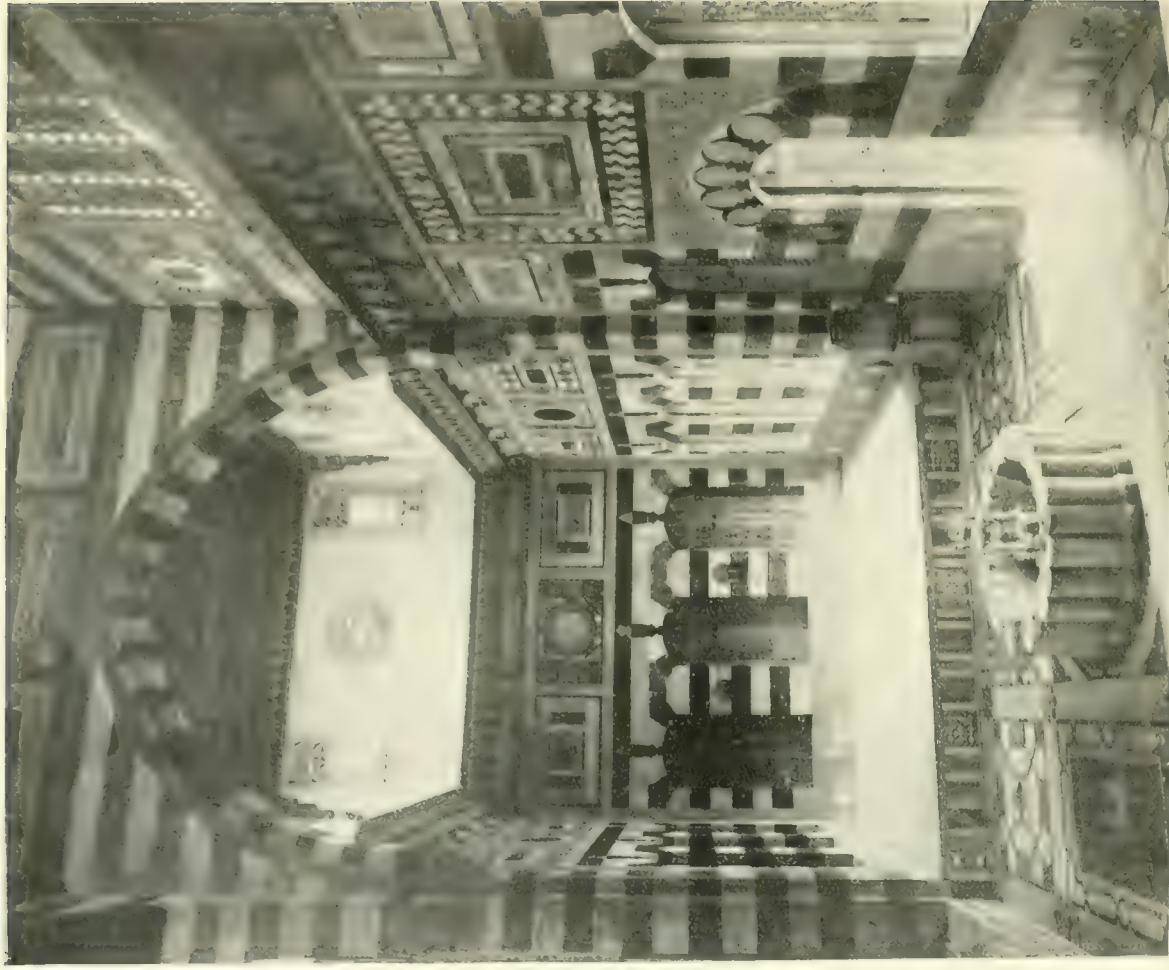
B Old Houses at Rosetta



C Courtyard of the House of Abdallah Pasha at Damascus



D Alcove in courtyard of a house in the Turkish style at Damascus



E Great hall (*ka'a*) in the house of Abdallah Pasha at Damascus

usual discreet door and crooked passage into the *hosh*. Here has been placed a *faskiya* or sunk fountain-basin from another building. On the ground-floor are a ruined *mandara*, a well, and various unimportant rooms. The graceful *makad* [PLATE II, C] has horseshoe arches and may be compared with the "Beit el-Kadi" just described. The entrance to the *makad* from the *hosh* is as usual through a fine doorway approached by a flight of steps, but in this case is in the wall at right angles to the arcade of the *makad*. Through a lattice the women of the household can look into the *makad* and the *hosh*. This house also contains a small bathroom with domed ceiling, but the most important room is the great *ka'a* [PLATE II, D] on the upper floor. This has a pavement of marble mosaic with steps up into the two *liwanat*, and a marble dado about 4 feet high. There are recesses for "*divans*," recessed and panelled cupboards, open ceilings with great stalactite consoles, and all the characteristic features already mentioned as typical of the Cairo house.

The House of Radwan-Bey ¹⁶ (1654-5) ¹⁷ is situated in the Shoe-Bazaar, opposite the Mosque of Mahmud el-Kurdi and south of the Bab Zuweila. It was originally very extensive, but has been merged in the buildings of an elementary school, and only the *ka'a* and the *makad* are preserved. The latter resembles the "Beit el-Kadi," but has only three arches, and the columns beneath them are fluted spirally. The ground-floor rooms round the *hosh* are used as workshops, the upper rooms as tenements.

The so-called "House of the Mufti" or of the Sheykh el-Mahdi ¹⁸ is believed to have been built at the end of the seventeenth or beginning of the eighteenth century. Its name is derived from the Sheykh Abbassi el-Mahdi, Grand Mufti of Egypt, who inhabited it during the nineteenth century. It has become familiar to students in England owing to having been measured in 1866 by Mr. R. Phené Spiers, who subsequently published his drawings in the *R.I.B.A. Transactions* for 1890. This house stands in the Sharia Khalig el-Masri, which runs on the line of an old canal, now filled in. It consists of a very fine room, on the ground-floor, described by Mr. Spiers as a *mandara* and by Herz Bey as a *ka'a*. Unfortunately, since the former made his drawings, much of the beautiful marble and faience lining has gone, and other parts of the room have been badly treated. The size of the room is 31 by

10 metres. It has a lofty square *durka'a*, with three *liwanat* of unequal size. The principal *liwan* is not, as one would expect, opposite the entrance, but on the right of the doorway, so that the plan is not symmetrical. The walls have the usual recesses, and in the centre of the *durka'a* is a sunk fountain of marble. In a recess in one wall is another fountain, formed with slopes and steps so that the sound of running water, so pleasant in a hot climate, is continually heard.

An old house in an alley off the Sharia el-Gamalia, popularly known as the *Musaffer Khan* ¹⁹ or lodging for travellers, dates from 1779, and contains good woodwork detail, especially panelled cupboards. Other interesting dwellings of this late period are the houses of Muhammad el-Kassaby (1796) and Ibrahim

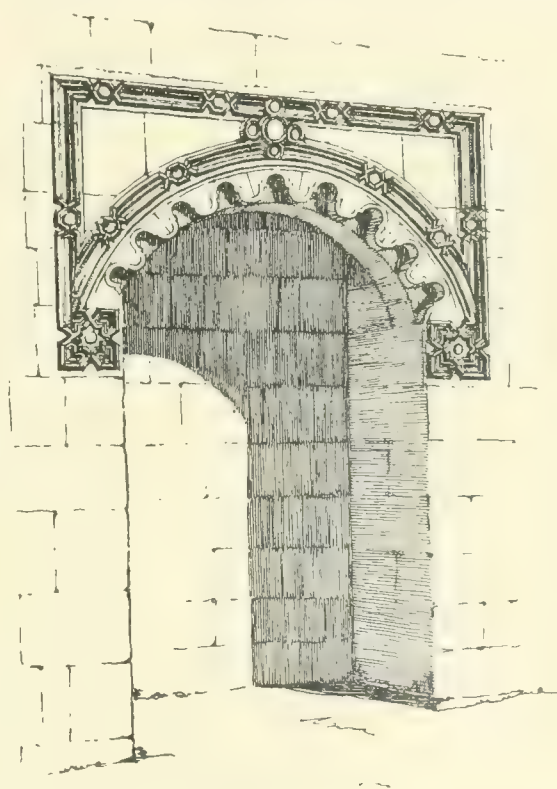


FIG. 2.

es-Sennary ²⁰ (Fig. 2). The latter lies in a small *cul-de-sac* adjoining the Sania Training College for Girls, and well repays a visit. The *ka'a* on the upper floor is of no great interest, but the small *hosh* contains some *musharabiya* projecting windows and a graceful doorway, now blocked up, in the Turkish style.

In Coste's large folio of drawings of Cairo buildings, PLATES 45 and 46 represent "a dwelling-house belonging to a rich merchant in

¹⁶ Illustrated in report of *Comité* for 1912, in Eber's *Egypt*, vol. II, and in Franz Pasha's *Kairo*.

¹⁷ This date is uncertain. Franz Pasha gives 1766.

¹⁸ Illustrated in report of *Comité* for 1912; also in notes by R. Phené Spiers in *R.I.B.A. Transactions* for 1890.

¹⁹ Illustrated in Franz Pasha, *Kairo*; and in Eber's *Egypt*, vol. II.

²⁰ Illustrated in Mrs. Devonshire, *Rambles in Cairo*.

the Hauch Kada²¹ quarter." These illustrations have also been redrawn by Mr. Spiers in the paper just quoted. They depict a house differing in one very important respect from any yet described, viz., in having a *mandara*, as usual level with the *hosh* floor, so lofty that its central portion or *durka'a* rises forty feet, and thus corresponds to the height of three floors of ordinary rooms, and practically takes the place of the *ka'a* on the first floor.

Coste also illustrates two other very familiar types of Cairo houses, those in the Sharia et-Tabbana renowned for their long row of simple projecting *musharabiya* windows, and those originally lining the banks of that old canal that has become a busy thoroughfare with tramlines. The latter type [PLATE III, A] in many cases has a plan more resembling the European *casino* than the ordinary Arab dwelling-house.

There are many other old houses under the care of the *Comité* in Cairo, others again—not mentioned in this chapter—that have been described and illustrated in books on Saracenic architecture. But it is important that these buildings should be safeguarded for posterity at all costs, even if they may be at present in private ownership, and that such vandalism as is recorded by Presse d'Avennes²² or by Mr. Spiers²³ should be rendered for ever impossible. The latter instances the famous French Consulate at Cairo, a veritable museum of objects torn from ancient buildings by Count St. Maurice during his period of office, many of them now in the South Kensington Museum. Given sufficient authority, the *Comité* established in Cairo to preserve these monuments should prevent any similar occurrences.²⁴

So far we have been concerned only with the town-houses of the capital of Egypt. Of suburban and country houses there is little to say, for no vestiges remain, and indeed during the turbulent days of the Mamelukes few people lived outside the walled towns. But in the towns of the Delta a local style of domestic architecture was evolved, differing in many respects from that of Cairo. There is a difference in planning as well as in construction. At Damietta the house usually forms three sides of a square, with an entrance on the south leading into an open space with a covered reception-room adjoining on the ground-floor, open on one side to the court, and in some cases with an additional reception-room enclosed with walls

and doors. At Rosetta there are generally shops and warehouses over the whole area of the ground floor, and a separate entrance to a staircase leading to the residential floors above. In Rosetta especially, but also in Damietta, Menzala, Mansura, Samanud, Mehalla el-Kubra, Mataria, and in the oldest parts of the Arab town at Alexandria, the houses are lofty, often five floors in height, though of apparently light construction with overhanging storeys. The rooms resemble those of Cairene houses already described, but they are furnished only with deep recesses for *divans*, instead of with large *liwanat*, and the appointments generally are far less sumptuous. Occasionally one comes across a fine room, such as that in the house of Abdulla Bey Bakri near the river at Damietta, which has a richly carved and painted ceiling. A beautiful panelled room from Rosetta is exhibited in the Arab Museum of Cairo. There are local differences in the form of *musharabiya* lattices. Thus while in Rosetta and Alexandria these are made of turned wood-work, resembling that of Cairo, though less elaborate, the window-openings of houses in Damietta, Mansura, Mataria, etc., are filled with a trellis formed of delicately fretted strips of wood, equally attractive in a different way. Doors are often carved, and Damietta abounds in examples of fine geometrical door-panelling. Sometimes a small "wicket" is provided in the centre of a large entrance-door. Ceilings are seldom constructed of the heavy carved beams found in the larger houses of Cairo, and are more usually formed of plain unpainted planks. Roofs are invariably flat, and parapets have no battlements or cresting. [PLATE III, B.]

But the chief characteristic of these old houses in the Delta towns is the almost invariable use of brickwork, though in Damietta and Alexandria, where stone is more easily obtained by river, one sometimes finds stone facing for the lower part of the building. In Rosetta red and black bricks are used to form geometrical patterns, with narrow white joints. In some of the mosques in Rosetta and Alexandria this ornamental brickwork is very skilfully treated, especially in the entrance porches. In the houses it is less common, and almost always restricted to the ground-storey. The overhanging upper floors are "bricknogged," and here the craftsmanship is of a rougher kind. Another feature, peculiar to Rosetta, is the use of antique columns at the angle of a building. These columns were obtainable in large quantities from the ancient city of Bolbitiné, which lay on the site of the Arab town.

Among these houses at Rosetta may be mentioned the following examples as typical: The House of Ali el-Fatairi²⁵ in the Haret el-

²¹ Possibly *Khosh Kadam*.

²² Presse d'Avennes, *L'Art Arabe*, etc. "Text" volume, p. 151.

²³ R. Phené Spiers, *R.I.B.A. Transactions*, 1890, p. 237.

²⁴ See special report of Society for Protection of Ancient Buildings, 1883, on the measures adopted for preserving the Arab monuments of Egypt.



Plate I. Kuan-yin vase, with famille verte decoration.
Height 18½". K'ang Hsi period. (Mr. Leonard Gow.)



Plate II. Vase, height 17 1/4", and two covered bowls, height 8 1/2", with famille verte decoration.

K'ang Hsi period. (Mr. Leonard Gow.)

Ghazl, bearing the date 1620 on a carved beam built into the façade, and with an external staircase leading to the two doors of the men's and women's apartments respectively; the House of Ahmed Agha²⁵ in the Sharia el-Ghabachi on the west of the town, now partly buried in drift-sand; a panelled room in the House of El-Meizouni²⁵; the House of Sheykh Hassan el-Khabbaz²⁵ in the Sharia Dahliz el-Molk, with interesting lattice windows; and the House of Osman Agha²⁶ (1808), containing some very beautiful panelling, at a cross-roads.

In Assiut, Medinet el-Fayyum, and other towns of Middle Egypt, there are few examples of any note.

In Palestine and Syria differences of climate and tradition are reflected in domestic architecture. The typical large house of the sixteenth, seventeenth and eighteenth centuries in Damascus was luxuriously furnished. A great advance had been made from the days of the caliph Moawiya, who, when he had built a palace of sun-baked brick, is said to have shown it to a Byzantine envoy, who made this diplomatic criticism:—"The upper part will do for birds, and the lower for rats." In later days Damascus acquired a reputation for the splendour of its dwellings, which were usually grouped round a large courtyard, containing

²⁵ See report of *Comité* for 1896.


²⁶ See report of *Comité* for 1893.

orange-trees and a large rectangular tank of water supplied from the river Barada. Mr. Spiers²⁷ describes a typical house of moderate size, with such a courtyard, and on its south side an alcove corresponding to the *takhtabosh* of a Cairene house and facing north. The same feature is found in the old French Consulate and elsewhere. Opposite is the large reception-room, the equivalent of the Cairene *mandara*, with three *liwanat* and a central *durka'a*. On the west side of the courtyard is another room, with a kitchen adjoining. The *durka'a*, as in Cairo, is loftier than the *liwanat*. The ceilings are treated with applied ornament in gesso, coloured and gilt, on the beams. Stone arches, resting on stalactite corbels, separate the *liwanat* from the *durka'a*.

The house of Abdallah Pasha at Damascus, otherwise known as the Old French Consulate, is the most famous example in the city. [PLATES III, c, IV, e.] A comparison with the illustrations of the larger Cairo houses shows many striking differences, especially the great size of the internal court, and the striped stone arches separating the *liwan* from the *durka'a* in the reception-room. The *Maison Stambouli* [PLATE IV, d] is an instance of the more decadent style affected by the Turks, and marks the end of the Saracenic tradition.

²⁷ R. P. Spiers, *op. cit.*

CHINESE PORCELAIN IN THE COLLECTION OF MR. LEONARD GOW—VII. BY R. L. HOBSON

 HE vase on PLATE I is a splendid example of K'ang Hsi porcelain. From its shape it would be known by the Chinese as a Kuan-yin vase; and its graceful proportions accord with the best traditions of the Chinese potters in one of their most brilliant periods. The decoration is characterised by skilful draughtsmanship and a sumptuous display of famille verte enamels on the glaze, with here and there a glint of gold. The design consists of a series of pictures displayed in three rows of arched panels, in counter-changed arrangement bordered by a ribbon of brocade. The subjects are doubtless borrowed from paintings on silk, illustrating scenes from history or romance, or maybe from the artist's imagination. In any case such stories are well-nigh impossible to identify here with the small amount of material at our disposal. They all contain figures in a landscape setting; and in each case it is the landscape rather than the figures which arrests the eye.

In the two lowest panels are (a) landscape with water, rocks and pine trees, and a horseman, whose rank is indicated by an umbrella-bearer, approaching a bridge; (b) a hillside, water, and a willow tree by which are two dignified persons, and in the distance a building half hidden in mist. In the middle row (a) a horseman with fan-bearer and attendant is seen approaching a mountain dwelling in which a lady stands awaiting his arrival; a graceful willow is conspicuous in the foreground; (b) a man reclines at ease in a pavilion built out into the water, while two fishermen below discover a thievish bird helping himself out of their fish-basket. In the two panels on the neck are sages in landscape.

There is no mark under this vase, but the grand style of its workmanship proclaims it of the best period of the reign of K'ang Hsi, which should be about 1700. The centrepiece of PLATE I. is a vase of somewhat similar form, but less robust in style. Its more sophisticated lines, its peculiar folded mouth-rim, and a

certain daintiness in its brushwork belong to the last years of that long and glorious reign. It is finely painted in famille verte colours with a stately scene which seems to represent an Emperor with his family and attendants by a pavilion in one of the Imperial pleasure-grounds. Sprays of season flowers adorn the neck, and the mouth and base are edged with borders of brocade. Under the base is a double ring in blue enclosing a seal with characters, which appear to be *hsing wu* (apricot house), doubtless the studio name of the potter. This dainty vase stands between a pair of deep scrap-bowls which are covered with gorgeous famille verte decoration. The groundwork is a rich brocade figured with peony blooms, fêng birds, and black scroll diaper in a green ground. This pattern is interrupted by four oblong panels containing groups of vases and emblems selected from the Hundred Antiques. Below the lip is a band of trellis diaper with four compartments enclosing a picture scroll, a *go* board, a lute in its case, and book-rolls, the emblems of the four accomplishments—painting, *go* or checkers, music, and literature. The covers are decorated to match; and in the cavity of the handles is a fêng bird or phoenix.

PLATE III. illustrates a remarkable specimen of blue and white, a club-shaped vase of slender proportions and unusual height. The porcelain and the blue are both of the highest quality; and the elaborate designs which cover the surface are executed with a skilful brush. The scene is set on a tumultuous river on which is riding the Imperial dragon barge. Under the deck canopy the Emperor sits in state surrounded by courtiers and women; and a punt has arrived alongside bringing a dignified visitor resplendent in military dress. The

Emperor's barge wears a festal appearance, the women carrying musical instruments, while from the stern is suspended a trapeze on which an acrobat is performing. On either bank of the river are groups of courtiers and on the near side is a cluster of tents.

The shoulders are decorated with trellis diaper enclosing medallions of symbols: on the neck is a broad band of foliage scrolls reserved in white in a blue ground; and above it are three figures supernaturally borne above swirling waves. One of them is Hou Hsien-Shêng, whom the Japanese call Gama Sennin, standing on a leaf and angling for the white three-legged toad, his familiar spirit. The second is an Immortal poised on a lotus leaf and carrying a dish of the peaches of longevity. The third is K'uei Hsing, the demon-faced god of literature, who balances on the head of a fish-dragon. Of Hou Hsien-Shêng little is known beyond that he was a Taoist wizard. The bearer of the peaches is generally regarded as an attendant of Hsi Wang Mu, Queen-mother of the West. The story of K'uei Hsing, who was canonised in the fourteenth century, is better known. As a literary aspirant he had taken a high place in the State examinations; but he was denied the office for which he had qualified on account of his excessive ugliness. In despair he threw himself into the Yellow River, only to be rapt to stars by a fish-dragon. He now is the star K'uei and has supplanted Wên Chang as the most popular god of Learning. The other attributes of K'uei Hsing are a brush held aloft in his right hand and a cup or cake of ink in his left. Under the base of the vase is the empty double ring, so often found on fine examples of K'ang Hsi blue and white.

REVIEWS

CROME. By C. H. COLLINS BAKER. 206 pp. + 52 pl. Methuen. £5 5s.

There is no section of the early English School of Painting more in need of systematic investigation than the Norwich School. It presents most complicated problems of attribution, and it is perhaps because of these difficulties that art historians have shirked the task.

The book at present before us marks a distinct advance towards grappling with the tangle, at all events as far as John Crome is concerned, and if we cannot entirely agree with Mr. C. J. Holmes in his introduction and go to the length of accepting Mr. Collins Baker's effort as a "definite catalogue raisonné"—the construction of which would entail a firsthand sieving of American, Continental and other collections—we can, at least, regard it as a more than useful

foundation for further investigation. Mr. Collins Baker has approached little-understood phases of John Crome. It is quite evident that before Crome could produce anything so masterly as the *Hautbois Common*, now in the Metropolitan Museum at New York, which dates from 1810, he necessarily underwent an evolutionary process and subjected himself to various influences. A study of Crome's works during what might be called his apprenticeship stage—a number of which works have hitherto been wrongly rejected because of their tentative qualities—affords a clue to these influences. In pursuing this phase of the artist, Mr. Collins Baker has done invaluable work in the cause of one of the world's greatest landscape painters. In treating of these early works and the influences which brought them into being he



Plate III. Vase, blue and white. Height, 30".
K'ang Hsi period. (Mr. Leonard Gow.)

rightly thinks that the Claudian tradition as it descended through Richard Wilson had a predominating influence upon him; but when he goes so far as to describe Richard Wilson "as a better model than Dutch masters," we frankly take issue with him. Whilst not wishing to underrate in any way the qualities of Richard Wilson, it can scarcely be urged that he was much more than a meritorious exponent of the Claudian tradition, and was far from being an innovator and creative genius as Ruisdael was. The extensive view of a flat country, in the National Gallery, and the *Jewish Burial Ground* in Dresden, to cite but two examples, are essentially stones in the evolution of landscape painting, and are of infinitely more creative import than anything Wilson achieved. Crome as he approached maturity, whilst still profiting by the Claudian lesson as it passed across Wilson, rightly perceived, unconsciously perhaps, how much more vital were certain Dutch masters than Wilson. This line of thought, coupled with other factors, leads us to a different conclusion from Mr. Collins Baker, viz., that Gainsborough finally influenced Crome more deeply than Wilson. In Gainsborough's early works Crome perceived the influence of Wynants and Ruisdael in examples of the *Cornard Wood* and *Dedham* type, and further he realised the effect upon the mature Gainsborough of the dominating influence of Rubens—one of the most potent factors in the development of modern landscape painting. Gainsborough's example was of more importance to Crome than anything he could learn from Wilson. Striking evidence of Crome's attachment to Gainsborough will be apparent to those who have seen the *Willow Tree*, one of the most ethereal and spontaneous of all Crome's pictures.

In looking through Mr. Collins Baker's list one feels much satisfaction at his whole-hearted acceptance of those typical examples, which have from time to time been unjustly doubted, the *Brathey Bridge* and the *Slate Quarries*, and his partial acceptance of the sturdy *Near Hingham* in the Tate Gallery. For the coupling of the last-mentioned with the name of Crome the writer of this article has fought long, and goes further than Mr. Collins Baker inasmuch as he accepts the whole work as being from the hand of Crome. The theory that Crome never painted a subject that he had etched, or vice versa, upon which some of the objections to the *Near Hingham* have been based, will not bear investigation, and the suggestion made in Norwich that Alfred George Stannard was its author can be summarily dismissed, not only on account of the essential characteristics of Crome which it embodies

and of which Stannard was incapable, but also upon the conclusive ground of the age of the pigment and canvas. The nebulous talk of Stannard imitations of Crome has become almost a local tradition. Yet in the course of many years' experience the writer has never seen any work by Stannard which could be confused with an original work by the master.

But we are not invariably in agreement with Mr. Collins Baker's attributions. One instance can be cited—the important *Heath-Sunset*, which the National Gallery of Scotland (No. 226 in the catalogue) is fortunate enough to possess. This is dismissed as not being the work of Crome and Mr. Collins Baker suggests J. B. Ladbroke as its possible author. It seems to the writer as difficult to connect it with Ladbroke as to deprive John Crome of this characteristic and moving landscape of his maturity. Not only does John Berney Ladbroke's style quite definitely differ from that employed in the *Heath-Sunset*, but the age of the pigment and canvas makes it clear that Ladbroke who could not well have been out of his early teens when it was painted, was not the author.

The chapter on Crome's watercolours might perhaps have been made more extensive. One can hardly agree that in this medium Crome occupied "a very inferior position." It would seem scarcely possible to maintain this view when one remembers the fine example owned by the Whitworth Institute at Manchester, to name only one. It is probable that watercolour played a not unimportant part in the synthesis of his work in oil. One is inclined to think that he led up from drawings in pencil to a fairly complete idea in watercolour before beginning some of his important pictures. Extant examples in watercolour tend to substantiate this, and time may bring still others to light. These watercolours reveal some of his best qualities, and prove that when he is working in this medium he is not to be lightly dismissed.

The chapter on Crome's imitators and followers is instructive, but it would seem that we are still as far off as ever in running definitely to earth either of the Pauls, the elder of whom was by far the most dangerous and amongst the most prolific imitators of Crome. The *Forest Trees* in the Victoria and Albert Museum is from his brush. Of the men working on original lines, the sons of Crome—John Berney, William and Fred, are amongst those usually confused with their father. An exposition of the method and style of these two last-named—the first is adequately dealt with—would have been welcomed. An important point in connection with John Crome attributions is raised by Mr. Collins Baker's remark that "So far as I know Crome never painted on twill canvas. Usually his can-

vas is large-grained with the coarse strands crossing at right angles. Sometimes his grain is finer. But I have never seen a genuine work by him on a canvas with a diagonal or 'twill' rib." Mr. J. N. Wiley's *Landscape* and Mr. König's *Troese Lane* are both on "herring-bone" canvas, and no doubt there are others. But when one realises how many painters, more or less competent, were at work in and around Norwich at that time, and the number of pupils all of them had and upon whose productions they worked, it will be seen how complicated is the study of the Norwich School.

Splendidly as John Crome is represented at the National Gallery, the following types of his work still badly need representation: a woody landscape of the type of the beautiful *Beaters*, belonging to Lord Swathling, one of the distant views of Norwich, in the possession of Sir Eustace Gurney and Lord Rothermere; and again, *The Norwich River: Afternoon*, belonging to Mr. Max Michaelis. We might thus supplement the magnificent *Mousehold Heath* and others we know so well. It is further to be hoped that one or two examples of the other prominent painters of the Norwich School may soon be added to the Trafalgar Square collection. Amongst them, George Vincent, who is not included at all, and John Sell Cotman, who, in spite of the fact that three oil paintings have entered the gallery under his name, is still represented, as the writer thinks, by only one damaged and not characteristic picture, the *Wherries on the Yare*. P. M. T.

THE LIFE, CORRESPONDENCE, AND COLLECTIONS OF THOMAS HOWARD, EARL OF ARUNDEL. BY MARY F. S. HERVEY. CAMBRIDGE UNIVERSITY PRESS, 1921. 63s. NET.

It is always a melancholy thing when handling a volume fresh from the Press, a newborn book, especially when, as is the case with the one now before us, long years have been spent in its making, to be told in the Preface that the busy, conceiving brain and the faithful transcribing hand never lived to see the fruit of their joint labour. The composer of this book, after devoting nine years to its preparation, died a few days after the first proofs reached her side. Pious hands have added final touches.

Sunt lachrymae rerum et mentem mortalia tangunt.

The result of Miss Hervey's research has taken the shape of a very elaborate biography of the most famous of English collectors, for though there were brave collectors before Arundel, he was the first to attract the sluggish attention of the "general reader," and even in this well-informed age it is probable that in answer to the question, "Mention some famous British Collectors," the examinee, after scribbling the names of Arundel and Elgin,

would be found biting his pen and gazing around him as if "to catch the casual suggestion." Miss Hervey planned her work on a generous scale, on, perhaps, too generous a scale, but there is no need for those of us who love detail to quarrel with a method which has crowded four hundred pages with human interest and emotion.

To be born a Howard in Tudor days was as risky an enterprise as any mortal infant, born with a head on his shoulders, could have had thrust upon him, and yet this was the fate of the man who has been styled by Horace Walpole "the Father of Vertu in England." A glance must be cast upon the pedigree of this "Father" or otherwise his lofty shade will be mightily offended, for, as Clarendon says of him in that too famous Character Sketch, which we fear can never be wholly obliterated from men's memories, "Lord Arundel thought no other part of history considerable but what related to his own family." Lord Arundel's great-great-grandfather was the first Howard to become a Duke of Norfolk. He died on Bosworth Field in 1485, fighting on the wrong side, and his estates were forfeited. His son was the hero of Flodden (1513) where he slew with his own hand the King of Scotland, thereby regaining the family honours, titles and possessions. The third Duke, who lives for us in one of Holbein's portraits, after a long and dangerous career in the days of Henry VIII., just saved his head in his 80th year by surviving his master, and was succeeded by his grandson, the fourth Duke, whose father, the accomplished Earl of Surrey (of blank verse celebrity) had lost his head in 1547, a family misfortune which befell the fourth Duke in 1572. Philip, the son of this last-named duke, married a famous devout Catholic lady, Ann Dacre, and after a life of captivity, died in the Tower in 1595, leaving a ten-year-old boy, the future collector, to succeed to the barren titles of Arundel and Surrey. How much history, how much tragedy, how many heart-breaks are shut up within the compass of these few sentences!

But this paternal pedigree of Lord Arundel's hardly explains how he came to be a Collector of Vertu, though it might well suggest the probability of a violent end. We think the *bacillus* of the Antiquary may be found on the distaff side, in the person of his maternal grandmother, Mary Fitzalan, the daughter and heiress of the fourteenth Earl of Arundel, the sumptuous owner of Arundel House in the Strand (long disappeared), and the extravagant decorator of the gorgeous palace of Nonsuch (also gone), which, begun by Henry VIII., was made rich and rare by Fitzalan.

Ex quovir ligno Mercurius fit.

All things considered, the young Lord Arundel, though apparently born to be a beggar, for the poor boy was surrounded from the first by a hungry horde of Howard uncles and aunts all doing their best to grab bits of the forfeited Norfolk estates, did very well for himself in the reign of James the First. He had been brought up by his saintly mother in the strict rigour of the old religion, but in his later life he conformed to the Anglican Establishment, and in the gay Court of the new King became a distinguished figure, taking an active part in the masques and revels and tiltings of the time. Inigo Jones was his intimate friend, and he also shared the noble tastes as well as the delightful society of Henry Prince of Wales, whose untimely death was not only a blow to England but, as events turned out, a bad stroke of fortune to Arundel. The "Royal Martyr" never took to Arundel, which was a pity, for collectors ought to love one another! Charles, on succeeding to the throne, began to "bully" Arundel, who by this time had not only become an Anglican, but had married a wealthy Talbot heiress, and was, in all respects, a magnificent nobleman. Still Charles could not away with him, frequently forbidding his coming to Court or to Parliament and often confining him to one of his numerous houses. Perhaps Edward Hyde was at the bottom of this dislike, which he fully shared. Times grew troubled and Arundel was a moderate politician, and though often employed on State occasions, there was soon no room for him in England, and he retired to his beloved Italy, where he died at Padua, on the 24th of September, 1646, in his sixty-seventh year, much impoverished in fortune and sick at heart. His descendants, children, and grandchildren either reverted to the old religion or had never been allowed to leave it.

When and where did Arundel begin his great work as a collector? The answer is, about 1616, and in Italy, where on one occasion he spent more than a year in the intelligent company of Inigo Jones. Milan, Venice, Florence, and even Rome herself, then hard of access for a loyal Englishman, revealed their treasures, and excited in Arundel's breast the *Fitzalan bacillus*. The Earl rode his hobby boldly and never grudged the expense of the mount. Arundel House in the course of a few years became a store-house of pictures. The fifth Appendix to this book contains the famous Inventory of 1655 prepared at Amsterdam after the death of Arundel's widow. It occupies 25 pages. In August and September, 1911, it was printed and explained in this magazine.

The Arundel Marbles came from the Levant.

We have some hesitation in directing the attention of the "general reader," always a stern moralist, to Miss Hervey's 20th chapter, entitled "Research in the Levant," where are unfolded with some gusto and in great detail the methods of collectors in foreign lands. The Earl had a rival collector operating on the same market—the Duke of Buckingham! Both Earl and Duke employed agents who did not stick at trifles. Each nobleman reaped a harvest, though the Duke never lived to see his share of the plunder. Felton's dagger saw to that! At this point the reader should turn to two portraits reproduced opposite page 142 [PLATES X-XI]. The first, probably by Mytens, exhibits the Earl seated in the Sculpture Gallery of Arundel House, the second his Countess seated in the Picture Gallery — both stately figures. Collectors have their joys amid their collections. But after the joys of collections come the horrors of dispersions. What sad and sordid scenes does this dread word evoke! Fonthill and Stowe! Where now are the Arundel Treasures? Oxford in her Ashmolean holds most of the Marbles. The Bust of Homer is one of the glories of the British Museum. The pictures were scattered in all directions. Arundel House has disappeared and not even a good print of it remains. *Vanitas vanitatum*. All is Vanity. It should be added that Miss Hervey's book has twenty-four illustrations, all of great interest.

AUGUSTINE BIRRELL.

DELPHI. By FREDERIK POULSEN. Translated by G. C. RICHARDS. With a Preface by PERCY GARDNER. 338 pp., 164 illustrations. (Gyldendal.) 21s. net.

This is, we believe, the first substantial work of a Danish classical archaeologist to appear in English. Most English scholars would have remained ignorant of the work of such writers as Julius Lange or Ludwig Müller, if they had not been accessible in German or French. It is our loss, for Danish scholarship has the thoroughness of the German, combined with a much finer instinct for the essential. The firm of Gyldendal are doing their best to make contemporary Scandinavian literature known to us, but this is their first venture of the kind in the archaeological sphere. No better combination than that of Dr. Poulsen and his translator could have been found for the purpose of putting before the general reader what is known of Delphi from its excavations. The book is well produced, and, considering the present state of prices, very cheap.

We are accustomed to regret the systematic looting of Greek sites in antiquity; and of all treasuries of ancient art, Delphi probably suffered most grievously. But incapable as the Romans may have been of learning the true lesson of Greek art, they nevertheless kept alive the reverence for it; and it was through them that the

spark was handed on to the Renaissance. The alternative would have been that such remains as did not fall into the hands of the Turkish destroyer would have stayed underground until the days of modern excavation. But, if it had not been for the long tradition preserved by Rome, would those days ever have come? Perhaps, then, when Nero removed no less than 500 bronze statues from Delphi, he did not do unmixed harm; there is little doubt that if they had survived until the Turkish conquest they would have suffered the fate of those which the sacrilegious Phocians converted into cash in the Second Sacred War. As it is, something of them may possibly have survived, though unrecognised by us, in the work of Renaissance artists.

Dr. Poulsen takes what remains of Delphi in more or less chronological order. The site has retained no single original work of the very first rank; for, extraordinarily interesting as the bronze charioteer may be, it is not a masterpiece, and the Agias, a new document for the development of Lysippus, is only a marble copy of a lost bronze original. Like most new documents, it has led to more disturbance than solution. Dr. Poulsen discusses all the more important works thoroughly in their general bearings, and his handling of the two statues mentioned appears to us to be the best thing in his book. His comparison of the charioteer with the river-god of Gela confirms the first impression made by the statue on the present writer. Other works are discussed with equal care and acumen, either for their individual qualities, or as stages in the development of artistic schemes: good instances are the Europa metope from the Sicynian Treasury, and the Heracles and Theseus metopes of the Athenian Treasury. It may be observed, however, that the operation performed by Heracles on the lion which Dr. Poulsen illustrates from a black-figure vase as an example of the strangle-hold is something different; Heracles is tearing the beast's jaws apart, like Samson.

The book is on the whole well balanced; there is only one curious digression of five pages on ancient views of the evils of war, which is more relevant to our own times than to the subject of the book. Mr. Richards's translation is very readable; it is seldom that it betrays a slight stiffness. For instance, "smukt" is a proper Danish epithet for a finely built vigorous male figure; but "pretty" will hardly do. On page 219 the tripod and statue of victory should be described as "wrought," not "erected," by Bion. On page 226 a sentence has fallen out (or been deliberately omitted?): "the former view (namely that the chariot-group was placed so as to be seen from the front) would seem preferable, because one figure would hide the other if placed in profile." But we wish all foreign archæo-

logical works were as happy in their translators as this one. G. F. H.

OLD BRISTOL POTTERIES, by W. J. POUNTNEY, with forewords by R. L. HOBSON and BERNARD RACKHAM; xxxiii + 370 pp. Illust. Bristol. (Arrowsmith.) £2 12s. 6d.

It has long been a matter of reproach that with the single exception of Mr. Hobson's *Worcester Porcelain* there existed no monograph dealing worthily with any English ceramic factory in accordance with the methods of modern criticism. This was the more to be regretted by contrast with the number of splendid volumes devoted in pre-war days by German connoisseurs to the porcelains of their country. The appearance of the present work is thus an event of significance.

The first and major portion of the book consists of an exhaustive account of the delft ware potteries; of one of these, which still flourishes, Mr. Pountney's father was manager from 1813 to 1852. The negative evidence of Mr. Pountney's excavations finally destroys the old myth of the existence of Brislington lustre ware; the dishes on whose behalf this claim was put forward are clearly all imported Spanish wares. Mr. Pountney's important discoveries in connection with the earliest Bristol porcelain factory will not be new to readers of the *BURLINGTON MAGAZINE* (see vol. xxxii, pp. 151, 175). About 1750 soapstone porcelain was made for a short time at Bristol, but it remained for Mr. Pountney to identify the factory as Lowdin's China House, as well as to establish its site and to unravel the fact that by 1752 it had migrated to Worcester and become amalgamated with the porcelain factory of Dr. Wall.

Mr. Pountney spares us no detail of the lives of his *dramatis personæ*; in some cases his passion for exegesis rather gets the better of his judgment. Thus, on page 148, Mr. Pountney misquotes as "Thomas Rowland" the name on the "William Rowland" jug in the Bristol Museum, and then seeks to identify this ghost of his own creation with a real Thomas Rowland whose name he has discovered in a local document. Similarly on page 243 he mistranslates *die sabbati* as Sunday, and this enables him to draw an illogical conclusion. A Latin entry quoted on pp. 155 and 295 appears to have eluded the vigilance of the proof-reader; the two versions differ slightly, but as they stand both are equally baffling to the best-intentioned translator. The fine punch-bowl made by Joseph Flower and now in Mrs. Swann's Collection is said on page 139 to be dated 1747 and on plate xxxv to be dated 1741, the truth being apparently (Burlington Fine Arts Club, 1914 Exhibition, Catalogue page 63) that the date is badly written and can be read in either way.

But these are minute points. Mr. Pountney may be congratulated on having added a volume to the library of standard works. W. K.

URSPRUNG DER CHRISTLICHEN KIRCHENKUNST. NEUE TATSACHEN UND GRUNDSATZE DER KUNSTFORSCHUNG ERÖRTERT VON JOSEF STRZYGOWSKI. ACHT VORTRÄGE DER OLAUS PETRI-STIFTUNG IN UPSALA. Deutsche vermehrte Originalausgabe mit 64 Abbildungen auf 36 Tafeln. Leipzig. J. C. Hinrichs'sche Buchhandlung. xi + 204 pp. M.12.50 + 60 %.

This is a challenging book written in a provocative style by an explorer of new land, urging students of the history of art to widen their range of vision, to embrace a field which stretches from Scandinavia to China, and from the Yenisei to the Upper Nile. It is at once a confession of faith, a chart of the author's life-work, and a summary of his conclusions—a restatement of the results set forth in detail in his massive volumes on Amida, on Armenia and on Altai-Iran. Three deeply rooted prejudices have in the past prevented any adequate study of the origins of Christian art. As against those who would seek the origins of Christian art in a purely Mediterranean environment—in Hellenistic art and the art of Imperial Rome—Strzygowski would accentuate the fact of the early *eastward* expansion of Christianity in Mesopotamia and in Persia.¹ Here in the East, especially in Persia, early Christianity had a freer field for a natural development, unhindered by the religious oppression of the Roman Empire. The true picture is thus not that of a western church with its centre at Rome and of an eastern church with its centre at Constantinople—that is the creation of Islam—but rather of a Christianity divided into three zones: (i) a Mediterranean world, including the Greek cities of Alexandria and Antioch and the coasts of Asia Minor, (ii) a Semitic zone embracing Egypt beyond the influence of Alexandria, Syria, the Hinterland of Asia Minor and Mesopotamia with its centre—its *Brennpunkt*—in the triangle formed by Edessa, Nisibis and Amida and (iii) Iran and Armenia: *i.e.*, West and East Aryans divided by a great Semitic wedge. The West Aryans dominated by classical Mediterranean traditions take as the model for their churches the Basilica with its flat, wooden roof, and, as ground plan, a building based on length rather than breadth. The East develops its own style of construction, based on the vault, barrel vaulting, it seems, mainly in Persian Mesopotamia, the cupola in Iran. By the fourth century the vault was the form of Christian architecture which was supreme in the East.

As against those who would base their reconstruction of the history of early Christian art only on such monuments as chance to have been preserved, Strzygowski contends that it is essential to argue back from the stone vaulting of Armenian churches to the earlier vaulting in crude brick which the later buildings presuppose, and from the true vault to infer an earlier form of

overlaid wood construction (*Übereckung*) which gradually closed up the space left by the walls to form a roof.

As against those who have understanding only for an art of Representation (*Darstellung*) Strzygowski would show us the importance for early Christianity of an art of flat ornament filling a given space with a pattern which has no end. Where in the later art of the West the archæologist sees only a rigid and petrified Hellenism (*e.g.*, in landscape scenes), Strzygowski would note rather the emergence of a true Aryan art emancipating itself from the dominance of Mediterranean traditions; it is this hostility to an art of Representation which characterizes the Christian art of Armenia. We naturally ask: where did the Eastern Christians find the originals for this art of ornament and symbolism? Strzygowski would answer: in a widespread Iranian Mazdaic art embodying the native traditions of the East Aryans in revolt against the art of Representation practised by the Semites of the Tigris and Euphrates valley-civilisation.² This Mazdaic art is lost, but its ornament and the symbolism of its Paradise lie behind the art of the Eastern Christians. This inference is one of the boldest applications of Strzygowski's principle that the historian of art must face the problems implicitly raised by those later developments of which alone monumental evidence is preserved.

Before ever Christianity was recognised by the Roman state in the West, there were Christian kingdoms in Osroene and in Armenia, and here, Strzygowski insists, national Christian traditions alike in ornament and architecture had been formed.³ Constantine to give prestige to the revived monarchy, to add to the pomp and circumstance of a Court founded on Oriental theories of absolutism, is prepared to use all styles in his imperial buildings: the cupola and vault of Eastern Christianity seem on the way to conquer the traditional western form of the Basilica. But the fourth century empire realises that if the church is to be a support to the throne, that church must itself be one in faith and practice, while the church with the prestige of the new alliance reinforcing its activity develops its own hierarchic organisation and takes for its model the centralisation of the imperial civil reconstruction. A western uniformity is imposed upon Eastern Christianity, and that Western uniformity starts from the Basilica—a building based on length (*Längsbau*)—and from an art of Representation.

The fifth century thus checks the triumphant

² Strzygowski's attempted explanation of the abandonment by the Semite, when settled in the Tigris and Euphrates valleys, of his native art of pure form seems quite inadequate. Here surely the influence of Sumerian art must be considered.

³ Strzygowski's picture of the national Armenian Christianity of the third and fourth centuries appears exaggerated; has he considered the implications of the account given by Faustus of Byzantium of early Armenian Christianity?

¹ E. Sachau: *Zur Ausbreitung des Christentums in Asien*. Berlin, 1919.

advance of the cupola : the Aryan of the West is subjected afresh to the dominance of Mediterranean forms of architecture : when at length he has sought to assert his own individuality in the development of Gothic architecture the revived classicism of the Renaissance subdues him yet again to an alien influence, and only in our own day are there signs that the North is beginning to work out its artistic salvation and to see its future in an art of significant form rather than in an art of representation, while it may yet find its architectural solution in the external buttresses of Gothic, and the radiate cupola building of Armenia, both the work of the Northerner.

In the East the attempt of the West to impose its own uniformity results in a compromise : the cupola remains, but the church assumes a lengthened form—its classical expression is the cruciform cupola church with double axis—while the native art of the Northerner refuses to accept the pictorial tradition of the West.

And what of Byzantium ? It would seem that for Strzygowski, Constantinople stands but as a bridge-head between two worlds for which contending forces struggle. The cupola early gains entrance and holds its ground, but the Iconoclast with Armenia and the East behind him is beaten back by the Iconodule, and the supremacy of the sacred image—of an art of *Darstellung*—is henceforward unquestioned.⁴

Of much else, of the architecture in wood of the Scandinavian North, of the Northern influences brought by Goth and Lombard to Italy and Spain, of the penetration of Europe by the Northerner of the East, especially through that postern gate of the West, Marseilles, by which Syrian and Armenian found entry into Gaul,⁵ of the Islamic art of the desert nomad and how it joined hands with the kindred art of Iran, of all this and more there is no space to speak here. N. H. B.

OLD ENGLISH FURNITURE AND ITS SURROUNDINGS FROM THE RESTORATION TO THE REGENCY; by MACIVER PERCIVAL (Heinemann). 30s.

This sort of book is to be encouraged, and it is a pity that it cannot cost less than 30s. It does not pretend to be a book for students, but aims successfully at bringing before ordinary people that tradition of good taste which only left England with the coming of industrialism and the Gothic revival.

The book, which is admirably illustrated, begins with the Italian and French influences, which came back with the triumphant cavaliers,

⁴ Cf. *Bibliothek des Ostens* : Band III. J. Strzygowski : Die bildende Kunst des Ostens. Pp. 55 sqq. Leipzig. Klinkhardt. 1016.

⁵ Chambre de Commerce de Marseille : Congrès français de la Syrie. Séances et Travaux. Fasc. II. Pp. 75-98, 103-126, 151-167. Marseille. 1919.

[NOTE.—We understand that Mr. O. M. Dalton of the British Museum is engaged on a translation of the work reviewed above which it is hoped will be published by The Oxford Press.—EDITOR.]

and we see clearly the arrival of the Dutch taste with William and all the chinoiserie of Chippendale and the English tapestry weavers that ran through the 18th century, till the French Revolution reintroduced the politics of Brutus and what was conceived to be the artistic taste of Sulla.

This book very properly treats the room as the unit, and mouldings, staircases, chair-coverings, tapestry and pepper-pots fall into their proper places, as ministers in the temple man has constructed for his own worship. Our museum authorities, happy in their watertight compartments, might, if they were sufficiently humble, learn something about displaying their own wares from Mr. Percival's book. Those who want to furnish their own rooms will learn that there is an alternative to *art nouveau* and that extreme discomfort is not the inevitable helpmeet of good taste. We would particularly commend the section of the book which is devoted to upholstery. Here if anywhere there was an English tradition till well on into the 19th century. It is a thousand pities if all memory of it must die. Perhaps reading this book may help to make the British public realise the advantages to be gained from studying more closely the unique collections in the South Kensington Museum. F. B.

THE MINIATURE COLLECTOR. By DR. G. C. WILLIAMSON. 308 pp. + 16 pl. (Jenkins). 7s. 6d. n.

To consult any of Dr. Williamson's books as a work of reference is a source of exasperation. He is cumbrous and inaccurate, and his judgments are those of a *brocanteur* rather than of an art-critic. His new book (an inexpensive summary of the history of portrait-miniature, containing a good deal of information not readily accessible to the general reader) furnishes examples of his faults. There are errors in dates, and it is not easy to accept his identification of the persons represented in some of his illustrations. For example Mr. F. M. Kelly points out that the so-called "Alençon" in Plate V is a version of the portrait of Raleigh by N. Hilliard in Vienna. Dr. Williamson has written more fully than anyone about miniatures, and the historical interest of his subject attracts a limited number of serious students as well as the more numerous amateurs of pretty trifles. The appreciation given to his voluminous and unreliable works will vary as his readers fall into one class or the other. R. S.

GOYA; by JEAN TILD. 142 pp. + 16 pl. Paris (Félix Alcan). 10 fs. n.

Goya was one of the rare cases in the history of art of an artist of great power who had more or less what the layman fondly imagines to be the "artistic temperament." He was capricious, vehement and impulsive, fond of display, and



A Studies of Angels, by Benozzo Gozzoli



B Sick Woman in Bed, by Rembrandt

the social prestige which he owed in part to his genius, in part to his love affairs. Goya went as near, perhaps, as an artist with such a temperament can, to greatness, but he missed inevitably the higher reaches of the imaginative life. M. Tild, therefore, quite naturally devotes the

MONTHLY CHRONICLE

THE LONDON GROUP.—As a foreigner accustomed to Parisian exhibitions the London Group at the Mansard Gallery came to me as something of a surprise. When I visited the exhibition of the same group two years ago I could never have foretold so remarkable an advance. Then the majority of the works showed signs of anarchy or there was at least a strong desire to produce startling effects. What strikes one now is the admirable “tenue,” and the calm and concentrated effort to work out essentially pictorial problems which most of the pictures show. There are no masterpieces, but one must admit that even in Paris one would seldom come upon “un ensemble” of such sustained level. Few indeed are the works in which unity of design, colour and solid construction have been sacrificed to either literary motives or to would-be originality. Of late years it has been my good fortune to see representative exhibitions of modern Italian, Dutch, and Spanish Art, and it seems to me that among those countries, whose art has come under the salutary influence of the traditionalist revival in French art, England now stands first. Nor is this to be wondered at, if one remembers that the English have a natural gift for colour and a sincere sensibility. The defects of English art have been due to these gifts never having been sufficiently controlled by a sense of design.

As yet one cannot acclaim any great outstanding figures, but if this movement in England can survive these difficult times, the future of English art is most hopeful.

Among those exhibitors whose works I saw before, the following, in particular, seem to show a satisfactory change of direction. Mr. Elliot Seabrook has become a serious and accomplished landscape painter; Mr. Meninsky, certainly in his admirable nude, shows a strong sense of design, and Mr. John Nash's landscape is a real effort towards coherence of line and colour. Mr. Porter has progressed steadily along his own path, and the same kind of progress, in the case of Mr. Keith Baynes, may be deduced from his

greater part of his little book to the entertaining and diversified story of Goya's life, which he tells well. But he follows it up with an adequate account of his works, adding some judicious remarks on the quality of his art and his important influence on modern painting. R. F.

charming and delicately seen still life. Mr. Duncan Grant has an exquisite sense of the decorative, and very exceptional invention; these qualities tell in every picture he paints, but seldom so distinctly when he attempts more solid treatment. Mrs. Bell is really gifted, and when her compositions are simple she may trust completely her own personal taste as an artist. Mr. Roger Fry's landscape, *The Estuary*, one of the most important pictures in the exhibition, has a great deal of atmosphere and colour, and the space, lines, and intervals in it are extraordinarily well contrived. The exhibition is very well hung.

A. LAVELLI.

PUBLICATIONS RECEIVED.—Our usual list of art books and periodicals published during the past month will be found facing page xxxvii of our advertisement columns.

JUNE EXHIBITIONS.—A list of exhibitions open during this month will be found on p. iii of our advertisement columns. Amongst these are The New English Art Club at the R.W.C.S. Gallery, The Royal Academy, and The London Group at The Mansard Gallery. Lack of space prevents our commenting at length on these, but we publish in this column an impression of the London Group exhibition written by a French visitor to London. We refrain also from criticising our Nameless Exhibition at the Grosvenor Gallery, but Mr. Desmond MacCarthy contributes a note on the subject which occupies our usual editorial page. We take this opportunity of expressing our gratitude to Mr. Charles Sims, R.A., and Professor Henry Tonks, who together with Mr. Roger Fry undertook the exacting work of selecting and hanging the pictures. The exhibition owes its success mainly to the enthusiasm, knowledge and discrimination of these three gentlemen. It may be useful to add that their efforts were not in a single case hampered by any of the difficulties for which we prepared ourselves when undertaking to bring together artists aiming in so many different directions.

LETTER

“CEZANNE AND THE NATION.”

SIR,—Since Mr. Aitken's name figures rather largely in your article on the lending of pictures by Cézanne to the Tate Gallery, it is only fair

to him to point out that the decision about them was taken by the Board as a whole. So far, indeed, as Mr. Aitken's personal record can be guessed in connection with the acceptance of

loans by the Tate Gallery, I think it will be found to be one of consistent generosity and of conspicuous success. If the Board on this or any other occasion may seem to depart from that policy, its character and constitution are now surely guarantees that a departure is not made without good reason: and those who have followed the history of the National Gallery with any attention will know that trustees have cause to scrutinize with caution all offers of loans, even when the offers are made by private owners of repute and independence.

To descend from generalities, I much regret

AUCTIONS

MESSRS. GLENDINNING & CO., LTD., 7, Argyll Street, on JUNE 6th, 7th, 8th and 9th: Tsuba, Netsuké, Sword fittings, Inro, Swords, etc., property of late Henri L. Joly, Esq.

MESSRS. SOTHERY, WILKINSON & HODGE, 34, New Bond Street.—JUNE 22nd: Third sale of illuminated manuscripts, property of Mr. Henry Yates Thompson. Fifty-four of this collector's hundred manuscripts have been sold already and four given away, leaving forty-two still for sale or presentation. Fifteen of these, with one not included in the "hundred," are to be sold on June 22nd, together with fifteen printed books, all but one of the fifteenth century. Among the most notable manuscripts are three of the thirteenth century, a missal of the Austin Canons of St. Stephen's, Dijon (*pars hibernalis*), the second volume of a French bible of which the first is among the Harley manuscripts at the British Museum, and an Antiphoner of the Cistercian Abbey of Beaupré, near Grammont, once the property of Mr. Ruskin, whose habit of cutting out leaves to give away to friends or institutions has sadly mutilated it. With these may be mentioned a fourteenth century Epistolar of the Sainte Chapelle, at Paris, with very beautiful miniatures, one of sixteen manuscripts which, according to Mr. S. C. Cockerell, can be assigned to the studio of Jean Pucelle. Of different but no less interest is a fine Lancelot MS. of which two volumes are early fourteenth century and the third, fifteenth. Of non-French manuscripts perhaps the most attractive is a fifteenth century *Horae* in the Haarlem dialect. The printed books include a Mentelin Bible, a Sweynheym and Pannartz Lactantius (1468), the Venice *De Civitate Dei* begun by John of Speier and finished by Wendelin (1470), Schoeffer's Latin Bible of 1470 (New Testament only), and five of Pigouchet's *Horæ*, including a fine copy of that of 16 September, 1498, one of his chief masterpieces.

JUNE 23rd: Wilton House collection of arms and armour. In view of the amount of quite second-rate stuff now fetching extravagant prices in the open market this sale assumes special importance. At no time (apparently) have the Earls of Pembroke been mere "collectors," so that it seems safe to assume that most if not all of these pieces were made for actual use in the sixteenth to seventeenth centuries. The greater part is ordinary enough: portions of armour designed for the rank and file of the Pembroke retainers. But there are two, if not three lots, which suffice to raise this sale well above the common ruck. No. 118, the suit made in the last quarter of the sixteenth century by "Jacobe" of Greenwich, for Henry Herbert, second Earl of Pembroke (1534?-1601) is the pearl of the Wilton armouries; a suit that would be a notable acquisition to the foremost public collections. It possesses a threefold claim upon the interest of armour-lovers (1) as a homogeneous suit of the finest quality, (2) owing to its unquestioned provenance, as attested by the famous contemporary *Album*, at South Kensington, (3) because, with the exception of the Cumberland armour at Appleby Castle, it is the only surviving "Jacobe" suit known, that has not been absorbed into Royal or public collections. Plainer and of less exalted pedigree than the last-named, the fine armour for man and horse (No. 117, third quarter of the sixteenth century) by reason of its admirable quality will scarcely fail of its appeal to the heart of the true *amateur*. The harness for the man is an *anime*,¹ a type rarely seen nowadays, doubtless owing to its perish-

¹ Cf. Notes on the *Anime*. BURL. MAG., Jan, 1919, p. 23.

that as a member of the Board, I am precluded from commenting on the paintings themselves, but I must compliment your photographer on the tactful flattery with which he has handled the less fortunate of his two subjects.

I am, Sir,

Yours faithfully,

C. J. HOLMES.

[We gladly publish the above. We used Mr. Aitken's name only when quoting from his letter to the press which was the immediate occasion of our comment. But we never for a moment thought or suggested that he or any other individual was wholly or chiefly responsible for what we believe to have been a mistake.—EDITOR.]

able structure. Excepting Vienna and the Tower, the greatest collections only afford isolated examples. The bards for the horse are of notably fine and uncommon design. No. 40 is remarkable chiefly for its rare peculiarities of construction: notably the skeleton brassards of longitudinal slats and its gorget designed to fit *over* back and breast. The lames above the waist in front and behind are most skillfully articulated.

F. M. K.

JULY 4th and 5th: Drawings by Old Masters, property of late Lord Northwick. This large mixed collection contains many important lots from various schools. We reproduce two examples [PLATE] from the first day's sale, which illustrate almost ludicrously the dissimilar passions of two familiar masters. Benozzo Gozzoli's is a characteristic expression of his delight in the graces of line and surface revealing itself in these four elegant and elaborately pencilled figures, with gaps of space as shapely as themselves, adjusted together with a dexterity so effective as to impart a thrill of enjoyment to the most casual observer. The drawing is in pen and ink with white high lights on a prepared pink paper. The figures were obviously drawn from the model, and we find that they are studies for the standing and kneeling angels in the *Adoration* of 1459. There are several other figures on the back of the paper. The Rembrandt sketch exemplifies a completely different vision of actuality and system of design as well as a separate technical method. It does not succeed like the Gozzoli as a charming essay in the manipulation of balances in the complex division of a rectangular surface. As we look at it we rapidly grow less clearly conscious of the characteristics of the actual drawing and find ourselves becoming subject to the dimly perceived presence behind it until out of the seemingly disordered ink-marks there emerges at least a hint or two of Rembrandt's morose and parsimonious spirit. The impatient, rugged, almost brutal brown lines of the penwork are used with unerring precision to create those bulks and intervals which were at the time when this drawing was made, 1650-60, the single and sufficient material of his designs. The relationship of the mass of the attendant's head to the receding plane between the arms of the woman on the bed, the significance of the larger shadow masses, the placing of the maze of ink over the woman's left elbow, the control exercised over the whole pattern by the scratches that indicate the wall belong to the order of things for which Rembrandt gave up the world. The impulse to create out of that wild tract of blot and line a powerful and passionate design, we can readily understand, even in a slight measure share, but the method by which it was accomplished remains a secret probably impenetrable even by Rembrandt himself.

R. R. T.

MESSRS. HODGSON & CO., 15, CHANCERY LANE, JUNE 10th: Rare Books, including library of the late John Shelly, Esq. Consists partly of unillustrated works, but there are a considerable number of books primarily interesting from an artistic standpoint, including 250 of the original plates for Audubon's *Birds of America* in good condition, a large paper copy of Goddard's *Military Costume of Europe*, 2 vols., Roberts' *Views of the Holy Land*, coloured as drawings, and Autograph letters to George Cruikshank from eminent authors.

CHRISTIE, MANSON & WOOD. JUNE 8th: English Silver Plate, 16th, 17th and 18th c., and early Spoons belonging to Lt.-Col. H. R. Crompton-Roberts. Includes (Lot 20) a Queen Anne Coffee-pot by Thos. Corbet, 1703.

CLASSIFIED INDEX TO VOLUME XXXVIII, No. 214, JANUARY TO No. 219, JUNE 1921

EXPLANATORY NOTE.—Cross references are given under the following headings: ARCHITECTURE—ARTISTS AND CRAFTSMEN—AUTHORS (of writings included in this volume)—CERAMICS AND ENAMELS—DRAWINGS—ENGRAVINGS—FURNITURE—METALWORK—MINIATURES—MOSAIC—OWNERSHIP (of objects referred to, owned (1) COLLECTIVELY, by Nations, Public Corporations and Private Associations, (2) INDIVIDUALLY, by Private Owners and Dealers)—PORTRAITS—SCULPTURE AND CARVING—TEXTILES (including Embroidery and Costume)—TITLES (the titles of the articles, etc., are interspersed in alphabetical order with the titles of the following sections, AUCTIONS, LETTERS, MONTHLY CHRONICLE [M-C], PUBLICATIONS RECEIVED and REVIEWS). The definite and indefinite article in all languages is printed throughout but ignored in the alphabetical series.

ARCHITECTURE—

- The Architecture of Saladin and the Influence of the Crusades (A.D. 1171-1250) 10; Pl. 13, 16
The Saracenic House—I 228; Pl. 232, 236 —II 289; Pl. 291, 294
Some of the Threatened City Churches 105; Pl. 107

ARTISTS AND CRAFTSMEN—

- ANREP (Boris). Mosaic [M-C] 146; Pl. 147
BARNE (George). *Portrait of a Lady* [M-C] 146; Pl. 147
BRUEGHEL (Pieter, the Elder). *The Adoration of the Kings* (National Gallery) 53; Pl. 52
CÉZANNE (Paul). *Landscape* (Miss G. Davies); *Still-life* (Miss G. Davies) 209; Pl. 214
CHASSÉRIAU (Théodore). *Vénus Marine* (Louvre), sketch in sanguine for *Vénus Marine* (Arthur Chassériau) 112; Pl. 113
CLAESZ (Aert). *The Betrayal of Christ* (British Museum); *Christ before Pilate* (British Museum) 25; Pl. 27
CLAUDE GELLÉE. *View of the Lake of Bracciano* (Dr. Tancred Borenius) 3; Pl. 5
COSIMO (Piero di). *Mythological Subject* (H.H. Prince Paul of Serbia) 131; Pl. 133; Clue to Subject of [LETT] 257
CROME (John). *Farm and Pond* (Miss H. M. Fisher); *S. Martin's Gate* (Miss Faith Moore) [M-C] 254; Pl. 255
DA VINCI (Leonardo) attributed to. *Drawing* (Windsor Castle Library) 172; Pl. 176
DIRKSZ (Barent). A Fresco attributed to (Chichester Cathedral) 263; Pl. 265
ERCOLE DE'ROBERTI. *Medea and her Children* (Sir Herbert Cook); *Brutus and Portia* (Sir Herbert Cook) 131; Pl. 136
FABRITIUS (Carel). *Portrait of a Young Man* (Boymans Museum, Rotterdam); *Goldfinch* (Mauritshuis, Hague); *Abraham de Notte* (Rycks Museum, Amsterdam); *Soldier at the Gate* (Schwerin Gallery) 221; Pl. 226, 229
Attributed to—*Portrait of a Girl* (Musée des Beaux Arts, Ghent); *Portrait of a Man* (Brussels Museum) 221; Pl. 220, 223
FRIESZ (Othon). *La Bergère Assise, Jeune Femme à la Fenêtre* 278; Pl. 279
GERTLER (Mark). [M-C] 149
GOZZOLI (Benozzo). *Studies of Angels* [AUCT] 314; Pl. 312
GRANT (Duncan). *Landscape* [M-C] 146; Pl. 147
HALS (Claes) 138; *View of a Village* (Mr. R. C. Witt; *View of the Groote Houtstraat* (Frans Hals Museum); *Girl Reading* (Mauritshuis, The Hague) 92; Pl. 93, 96. *The Huckster* (Mr. E. Bolton) 143; Pl. 142
HALS (Reynier). *Girl Peeling Apples* (Mrs. Crena de Jongh); *Girl Sewing* (Mrs. Crena de Jongh) 92; Pl. 96
HASSELT (J. C. Van). *A Roman Beggar* (Messrs. Dur-lacher) 143; Pl. 142
HOLBEIN (Hans, the Younger). *Portrait* 210; Pl. 217
MARCHAND (Jean). *Landscape* [M-C] 202; Pl. 204
MATSYS (Quentin). *Duchess Margaret of Tyrol* (Mr. Hugh Blaker) 172; Pl. 176
NASH (John). [M-C] 151
NICHOLAS OF VERDUN. Two Bronzes *Moses and A Prophet*; silver figure *S. Andrew*; enamel *Abraham and the Three Angels* 157; Pl. 160, 164
PACHER (Michael). *The Marriage of the Virgin* (National Gallery, Vienna); *The Flagellation of Christ* (National Gallery, Vienna) 38; Pl. 42
PICASSO [M-C] 98
POUSSIN (Nicolas). *Classical Landscape* (Dr. G. Belling-

- ham Smith; *Infant Moses and Pharaoh* (Dr. Tancred Borenius) 3; Pl. 2, 5
REMBRANDT. *Portrait of a Man* (Prince Yussupoff); *Portrait of a Woman* (Prince Yussupoff) 210; Pl. 208, 211. *A Self-portrait* (Mr. G. Serra) 262; Pl. 260. *Sick Woman in Bed* [AUCT] 314; Pl. 312
RIZA ABBASI. M.S. in the Victoria and Albert Museum 59; Pl. 63, 66
SIGNORELLI (Luca). *Holy Family with Saints* (Messrs. Lewis & Simmons) 105; Pl. 104
VERONESE (Paul). *Studies for a last Judgment* (?) (Mr. Henry Oppenheimer); *Sheet of Studies* (Mr. G. Bellingham-Smith); *Mars and Venus* (Mr. G. Bellingham-Smith); *Various Studies* (Mr. P. H. Turner); *Christ at Simon the Pharisee's* (formerly in the collection of Sir Joshua Reynolds) 54; Pl. 55, 58
WATTEAU (Antoine). *Old Woman* (Mr. Augustine Birrell) 156; Pl. 154
ZOPPO (Marco). *S. Paul* (Ashmolean Museum, Oxford); *Portrait of a Holy Bishop* (National Gallery); *S. Peter* (Mr. Henry Harris) 9; Pl. 8

AUTHORS—

- AMATEUR. Clue to Subject of Piero di Cosimo [LETT] 257
ARNOLD (T. W.). The Riza Abbasi MS. in the Victoria and Albert Museum 59; Pl. 63, 66
BAILLIE-GROHMAN (W. A.). A Portrait of the Ugliest Princess in History 172; Pl. 176
BELL (Clive). The Independent Gallery [M-C] 146; Pl. 147; Othon Friesz 278; Pl. 279
BIRRELL (Francis). A new Teniers Tapestry at the Victoria and Albert Museum 31; Pl. 30. The Textile Exhibition at South Kensington 166; Pl. 167, 170, 173
BORENIUS (Tancred). On a dismembered Altarpiece by Marco Zoppo 9; Pl. 8. A Group of drawings by Paul Veronese 54; Pl. 55, 58. Claes Hals 143; Pl. 142. Niccolò Pio, Collector and Writer 247
BREDIUS (A.). Claes Hals 138
BRIGGS (Martin S.). The Architecture of Saladin and the Influence of the Crusades (A.D. 1171-1250) 10; Pl. 13, 16. The Saracenic House—I 228; Pl. 232, 236. —II 289; Pl. 291, 294
CAGNOLA (Guido). Early Italian Pictures at Cambridge [LETT] 100
CLIFFORD SMITH (H.). Italian Furniture 37; Pl. 39
COLLINS BAKER (C. H.). The Crome Centenary [M-C] 254; Pl. 255
DALTON (O. M.). A Gold Ornament from the Kuban district 81; Pl. 80
DODGSON (Campbell). Two Drawings by Aert Claesz 25; Pl. 27
DURAND (Ralph). Maori Art 106; Pl. 110
FRY (Roger). A Tondo by Luca Signorelli 105; Pl. 104. Pictures at the Burlington Fine Arts Club 131; Pl. 130, 133, 136, 139. Two Rembrandt Portraits 210; Pl. 208, 211. A Self-portrait by Rembrandt 262; Pl. 260
GANZ (Paul). A Portrait by Hans Holbein the Younger 210; Pl. 217
GROOT (C. Hofstede de). Reynier and Claes Hals 92; Pl. 93, 96
HEWITT (John). The Barend Family. 263; Pl. 265
HILL (George F.). Early Italian Pictures at Cambridge [LETT] 49
HIRN (Yjrö). Finnish Rugs 32; Pl. 33, 36
HOBSON (R. L.). The Eumorfopoulos Collection—XI Tang pottery figures in the Victoria and Albert Museum 20; Pl. 21, 24. Chinese Porcelain in the

- Collection of Mr. Leonard Gow—V 84; Pl. 85, 87, 90. —VI 190; Pl. 197, 200. —VII 301; Pl. 297, 300, 303
- HOMMEL (C. J.). "The Adoration of the Kings," by Pieter Brueghel the Elder 53; Pl. 52. "Vision and Design" 82. *Ceramics and the Nation* [1911] 313
- JONES (E. Alfred). The Engraving of Arms on Old English Plate—I 204; Pl. 205
- LAVELLE (A.). The London Group [M-C] 313
- MACCARTHY (Desmond). *The Nameless Exhibition* 201
- MACCOLL (D. S.). Vision and Design [LETT] 152
- MACLAGAN (Eric). An Early Christian Ivory Relief of the Miracle of Cana 178; Pl. 179, 183, 186, 190
- MITCHELL (H. P.). The Cross and Candlesticks by Valerio Belli at South Kensington [LETT] 100. Two Bronzes by Nicholas of Verdun 157; Pl. 160, 161
- PERRY (Mary Phillips). An Unnoticed Byzantine Psalter—I 119; Pl. 123, 126. —II 282; Pl. 283, 286
- RACKHAM (Bernard). Limoges Enamels of the Aenied Series at Alnwick Castle 238; Pl. 240, 241, 243
- RISLEY (John Shuckburgh). Georgian Rummors 271; Pl. 270, 273, 276
- SETON (Walter W.). Auction Sale at University College [LETT] 205
- SIMONSON (George A.). Two newly discovered paintings by Michael Pacher 38; Pl. 42
- TATLOCK (R. R.). Poussin and Claude 3; Pl. 2, 5. A newly acquired Chassériau at the Louvre 112; Pl. 113. Two Watteau Drawings 150; Pl. 154
- TIPPING (H. Avray). English Furniture at the Burlington Fine Arts Club 67; Pl. 69, 72. English Eighteenth Century Ormolu 117; Pl. 116
- TURNER (Percy Moore). Two Attributions to Carel Fabritius 221; Pl. 220, 223, 226, 229
- TURPIN (Pierre). Two pieces of English Fifteenth Century Embroidery at Lille 74; Pl. 77, 80
- WALEY (Arthur). Chinese Philosophy of Art—II 32; —III 111; —IV 244

CERAMICS, ENAMELS AND GLASS—

- Abraham and the Three Angels*. Enamel. Nicholas of Verdun 157; Pl. 164
- The Eumorfopoulos Collection—XI. T'ang pottery figures in the Victoria and Albert Museum 20; Pl. 21, 24. Chinese Porcelain in the Collection of Mr. Leonard Gow—V 84; Pl. 85, 87, 90. —VI 196 Pl. 197, 200. —VII 301; Pl. 297, 300, 303
- Georgian Rummors 271; Pl. 270, 273, 276
- Limoges Enamels of the Aenied Series at Alnwick Castle 238; Pl. 240, 241, 245

DRAWINGS—

- CHASSÉRIAU (Théodore). Sketch in Sanguine for *Vénus Marine* (Arthur Chassériau) 112; Pl. 113
- CLAESZ (Aert). *The Betrayal of Christ* (British Museum), *Christ before Pilate* (British Museum) 25; Pl. 27
- CLAUDE GELLÉE. *View of the Lake of Bracciano* (Dr. Tancred Borenius) 3; Pl. 5
- DA VINCI (Leonardo). Drawing attributed to (Windsor Castle Library) 172; Pl. 176
- GOZZOLI (Benozzo). *Studies of Angels* [AUCT] 314; Pl. 312
- MARCHAND (Jean). *Landscape* [M-C] 202; Pl. 204
- POUSSIN (Nicolas). *Classical Landscape* (Dr. G. Bellingham-Smith). *Infant Moses and Pharaoh* (Dr. Tancred Borenius) 3; Pl. 2, 5
- REMBRANDT. *Sick Woman in Bed* [AUCT] 314; Pl. 312
- VERONESE (Paul). *Studies for a last Judgment?* (Mr. Henry Oppenheimer; *Sheet of Studies* (Mr. G. Bellingham-Smith); *Mars and Venus* (Mr. G. Bellingham-Smith); *Various Studies* (Mr. P. H. Turner); *Christ at Simon the Pharisee's* (formerly in the collection of Sir Joshua Reynolds) 54; Pl. 55, 58
- WATTEAU (Antoine). *Old Woman* (Mr. Augustine Birrell) 150; Pl. 154

FURNITURE—

- English Furniture at the Burlington Fine Arts Club 67; Pl. 69, 72
- Italian Furniture 37; Pl. 39

METALWORK—

- A Gold Ornament from the Kuban district 81; Pl. 80
- English Eighteenth Century Ormolu 117; Pl. 116
- The Engraving of Arms on Old English Plate—I 264; Pl. 205
- Two Bronzes by Nicholas of Verdun 157; Pl. 160, 161, 164

OWNERSHIP (COLLECTIVE) OF OBJECTS ILLUSTRATED—

- Amsterdam. Rycks Museum. Carel Fabritius. *Abraham de Notte* 221; Pl. 229
- Bristol. Western College. A Byzantine Psalter 119, 282; Pl. 123, 126, 283, 286
- Brussels Museum. Carel Fabritius, attributed to. *Portrait of a Man* 221; Pl. 223
- Chichester Cathedral. Barent Dircksz. A Fresco attributed to 263; Pl. 265
- Cologne Cathedral. Nicholas of Verdun. Silver figure *S. Andrew* 157; Pl. 164
- Florence. Laurentian Library. Miniature from the Gospels of Rabula 178; Pl. 190
- Ghent. Musée des Beaux Arts. Carel Fabritius, attributed to. *Portrait of a Girl* 221; Pl. 220
- Haarlem. Frans Hals Museum. Claes Hals, ascribed to. *View of the Groote Houtstraat* 92; Pl. 93
- Hague. Mauritshuis. Claes Hals, *Girl Reading* 92; Pl. 96. Carel Fabritius. *Goldfinch* 221; Pl. 226
- Kenilworth. Catholic Church. Orphreys of a Chasuble of the fifteenth century 74; Pl. 80
- Klosterneuburg. Nicholas of Verdun. Enamel. *Abraham and the Three Angels* 157; Pl. 164
- Lille Museum. Orphreys in English Embroidery 74; Pl. 77
- London. British Museum. Aert Claesz. *The Betrayal of Christ, Christ before Pilate* 25; Pl. 27. Ivory Relief. *Raising of Lazarus* 178; Pl. 186
- National Gallery. Marco Zoppo. *Portrait of a Holy Bishop* 9; Pl. 8. Pieter Brueghel, the Elder. *The Adoration of the Kings* 53; Pl. 52
- Victoria and Albert Museum. T'ang pottery figures with coloured glazes 20; Pl. 21, 24. A new Teniers Tapestry 31; Pl. 30. The Rizā Abbāsi MS. 59; Pl. 63, 66. Ivory Reliefs. *Miracle of Cana, S. Peter and S. Mark*. Embroidery from Egypt 178; Pl. 179, 183, 186, 187
- Milan. Museo Archeologico. Ivory Reliefs of *S. Mark* 178; Pl. 183, 186. Trivulzio Collection. Ivory Relief. *The Annunciation* 178; Pl. 186
- Oxford. Ashmolean Museum. Marco Zoppo. *S. Paul* 9; Pl. 8. Bronze Figures 157; Pl. 160, 161
- Paris. Louvre. Théodore Chassériau. *Vénus Marine* 112; Pl. 113
- Musée des Arts Décoratifs. Franco-Flemish tapestry. *Falconry* 166; Pl. 167
- Musée de Cluny. Ivory relief. *A Saint* 178; Pl. 186
- Rotterdam. Boymans Museum. Carel Fabritius. *Portrait of a Young Man* 221; Pl. 226
- Salerno. Cathedral. Ivory Reliefs 178; Pl. 186, 190
- Schwerin Gallery. Carel Fabritius. *Soldier at the Gate* 221; Pl. 229
- Vienna. National Gallery. Michael Pacher. *The Marriage of the Virgin, The Flagellation of Christ* 38; Pl. 42
- Windsor Castle Library. Leonardo da Vinci. Drawing attributed to 172; Pl. 176

OWNERSHIP (INDIVIDUAL) OF OBJECTS ILLUSTRATED—

- Astor (Major the Hon. J. J.). Tapestry Panels, Franco-Flemish 166; Pl. 173
- Bellingham-Smith (Mr. G.). Nicolas Poussin. *Classical Landscape* 3; Pl. 2. Paul Veronese, *Sheet of Studies, Mars and Venus* 54; Pl. 55, 58
- Birrell (Mr. Augustine). Antoine Watteau. *Old Woman* 156; Pl. 154
- Blaker (Mr. Hugh). Quentin Matsys. *Duchess Margaret of Tyrol* 172; Pl. 176
- Bolton (Mr. E.). Claes Hals. *The Huckster* 143; Pl. 142

Borenius (Dr. Tancred). Claude Gellée. *View of the Lake of Bracciano* 3; Pl. 5. Nicolas Poussin. *Infant Moses and Pharaoh* 3; Pl. 5
 Chassériau (Arthur). Théodore Chassériau. Sketch in sanguine for *Vénus Marine* 112; Pl. 113
 Cook (Sir Herbert). Ercole de Roberti. *Medea and her children, Brutus and Portia* 131; Pl. 136
 Davies (Miss G.). Cézanne. *Landscape, Still-life* 209; Pl. 214
 Demotte (M.). French Tapestry. Bear Hunting. 166; Pl. 170
 Durlacher (Messrs.). J. C. Van Hasselt. *A Roman Beggar* 143; Pl. 142
 Fisher (Miss H. M.). John Crome. *Farm and Pond* [M-C] 254; Pl. 255
 Freshfield (Mr. Douglas W.). Venetian School. *S. Jerome in a Landscape* 131; Pl. 139
 Gow (Mr. Leonard). Chinese Porcelain. 84; Pl. 85, 87, 90—196; Pl. 197, 200—301; Pl. 297, 300, 303
 Harris (Mr. Henry). Marco Zoppo. *S. Peter*. 9; Pl. 8
 Hirsch (Mr. Leopold). Mahogany Commode, Mahogany Settee 67; Pl. 69
 Howarth (Sir Henry). Florentine School. *The Nativity* 131; Pl. 130
 Jongh (Mrs. Crena de). Reynier Hals. *Girl peeling apples, Girl sewing* 92; Pl. 96
 Lewis & Simmons (Messrs.). Luca Signorelli. *Holy Family with Saints* 105 Pl. 104
 Northumberland (Duchess of). Limoges Enamels of the Aenied Series 238; Pl. 240, 241, 245
 Moore (Miss Faith). John Crome. *S. Martin's Gate* [M-C] 254; Pl. 255
 Mulliner (Col. H. H.). Mahogany Armchair, Mahogany pole screen on tripod stand 67; Pl. 69. Cup, Cassolettes, Tea-urn, Candelabra in Ormolu 117; Pl. 116
 Oppenheimer (Mr. Henry). Paul Veronese. *Studies for a last Judgment?* 54; Pl. 55
 Paul of Serbia (H.H. Prince). Piero di Cosimo. *Mythological Subject* 131; Pl. 133
 Serra (Mr. G.). Rembrandt. *A Self-portrait* 262; Pl. 260
 Turner (Mr. P. H.). Paul Veronese. *Various Studies* 54; Pl. 58
 Yussupoff (Prince). Rembrandt. *Portrait of a Man, Portrait of a Woman* 210; Pl. 208, 211
 Witt (Mr. R. C.). Claes Hals. *View of a Village* 92; Pl. 96

PORTRAITS—

Abraham de Notte. Carel Fabritius (Rycks Museum, Rotterdam) 221; Pl. 229
Duchess Margaret of Tyrol. Quentin Matsys (Mr. Hugh Blaker) 172; Pl. 176
Portrait. Hans Holbein the Younger 210; Pl. 217
Portrait of a Girl. Attributed to Carel Fabritius (Musée des Beaux Arts, Ghent) 221; Pl. 220
Portrait of a Man. Attributed to Carel Fabritius (Brussels Museum) 221; Pl. 223
Portrait of a Young Man. Carel Fabritius (Boymans Museum, Rotterdam) 221; Pl. 226
A Self-portrait. Rembrandt (Mr. G. Serra) 262; Pl. 260
Titus, Son of Rembrandt (said to be). Rembrandt (Prince Yussupoff). 210; Pl. 208
Wife of Titus, Son of Rembrandt (said to be). Rembrandt (Prince Yussupoff) 210; Pl. 211

SCULPTURE—

Ivory Relief of the Miracle of Cana 178; Pl. 179, 183, 186, 190
 Maori Art. Ralph Durand 106; Pl. 110

TEXTILES—

Finnish Rugs 32; Pl. 33, 36
 A New Teniers Tapestry at the Victoria and Albert Museum 30; Pl. 31
 The Textile Exhibition at South Kensington; 166; Pl. 167, 170, 172
 Two Pieces of English Fifteenth Century Embroidery at Lille 74; Pl. 77, 80

TITLES—Complete Index of—

Adolf Hildebrand [M-C] 205

"The Adoration of the Kings," by Pieter Brueghel the Elder. C. J. Holmes. 53; Pl. 52
 Agnews Gallery [M-C] 151
 April Exhibitions [M-C] 202; Pl. 204
 The Architecture of Saladin and the Influence of the Crusades (A.D. 1171-1250). Martin S. Briggs 10; Pl. 13, 16

AUCTIONS—

(Jan.) 49; (Feb.) 101; (March) 152; (April) 205; (May) 258; (June) 314
 Auction Sale at University College. Walter W. Seton [LETT] 205
 The Barend Family. John Hewitt 263; Pl. 265
 Carfax Gallery [M-C] 151
 Cézanne and the Nation. C. J. Holmes [LETT] 313
 Chinese Philosophy of Art. Arthur Waley. II 32; III 111. IV 244
 Chinese Porcelain in the collection of Mr. Leonard Gow R. L. Hobson. V 84; Pl. 85, 87, 90. VI 196; Pl. 197, 200. VII 301; Pl. 297, 300, 303
 Claes Hals. A. Bredius 138
 Claes Hals. Tancred Borenius 143; Pl. 142
 Clue to Subject of Piero di Cosimo. Amateur [LETT] 257
 The Crome Centenary. C. H. Collins Baker [M-C] 254; Pl. 255
 The Cross and Candlesticks by Valerio Belli at South Kensington. H. P. Mitchell [LETT] 100
 Cyril Andrade [M-C] 99
 An Early Christian Ivory Relief of the Miracle of Cana. Eric Maclagan 178; Pl. 179, 183, 186, 190
 Early Italian Pictures at Cambridge. George F. Hill [LETT] 49
 Early Italian Pictures at Cambridge. Guido Cagnola [LETT] 100

EDITORIAL ARTICLES—

Si Monumentum Requirit, Circumspice 105; Pl. 107
Modern British Painting—A Proposal 155
Cézanne and the Nation 209; Pl. 214
The Nameless Exhibition 209
 Eldar Gallery [M-C] 100
 English Eighteenth Century Ormolu. H. Avray Tipping 117; Pl. 116
 English Furniture at the Burlington Fine Arts Club. H. Avray Tipping 67; Pl. 69, 72
 The Engraving of Arms on Old English Plate—I. E. Alfred Jones 264; Pl. 265.
 Etchings and Wood Engravings [M-C] 47
 The Eumorfopoulos Collection—XI. T'ang pottery figures in the Victoria and Albert Museum. R. L. Hobson. 20; Pl. 21, 24
 Fine Arts Society [M-C] 100
 Finnish Rugs. Yrjö Hirn 32; Pl. 33, 36
 Georgian Rimmers. John Shuckburgh Risley 271; Pl. 270, 273, 276
 A Gold Ornament from the Kuban district. O. M. Dalton 81; Pl. 80
 Goupil Gallery Salon [M-C] 49
 A Group of Drawings by Paul Veronese. Tancred Borenius 54; Pl. 55, 58
 Independent Gallery [M-C] 48
 The Independent Gallery. Clive Bell [M-C] 146; Pl. 147
 Italian Furniture. H. Clifford Smith. 37; Pl. 39
 John Nash [M-C] 151
 June Exhibitions [M-C] 313
 Leicester Galleries [M-C] 48

LETTERS—

(Jan.) 49; (Feb.) 100; (March) 152; (April) 205; (May) 257; (June) 313
 Limoges Enamels of the Aenied Series at Alnwick Castle. Bernard Rackham 238; Pl. 240, 241, 245
 The London Group. A. Lavelli [M-C] 313
 Mansard Gallery [M-C] 48
 Maori Art. Ralph Durand 106; Pl. 110
 Mark Gertler [M-C] 149
 Max Dvorak [M-C] 205
 May Exhibitions [M-C] 257
 Modern Dutch Art [M-C] 151
 MONTHLY CHRONICLE—
 (Jan.) 47; (Feb.) 98; (March) 146; (April) 202; (May) 254; (June) 313
The Nameless Exhibition. Desmond MacCarthy 261

- National Gallery [M-C] 257
 National Portrait Society [M-C] 99
 Negro Art [M-C] 150
 New English Art Club [M-C] 99
 A Newly-acquired Chassériau at the Louvre. R. R. Tatlock 112; Pl. 113
 A New Feniens Tapestry at the Victoria and Albert Museum. Francis Birrell 31; Pl. 30
 Niccolò Pio, Collector and Writer. Tancred Borenius 247
 On a dismembered Altarpiece by Marco Zoppo. Tancred Borenius 9; Pl. 8
 Othon Friesz. Clive Bell 278; Pl. 279
 Picasso [M-C] 98
 Pictures at the Burlington Fine Arts Club. Roger Fry 131; Pl. 130, 133, 136, 139
 A Portrait by Hans Holbein the Younger. Paul Ganz 210; Pl. 217
 A Portrait of the Ugliest Princess in History. W. A. Baillie-Grohman 172; Pl. 176
 Poussin and Claude. R. R. Tatlock 3; Pl. 2, 5
 PUBLICATIONS RECEIVED—
 (Jan.) 50; (Feb.) 102; (April) 206; (May) 258
 The Re-opening of the Wallace Collection [M-C] 47
 REVIEWS—
 (Jan.) 44; (Feb.) 98; (March) 144; (April) 201; (May) 249; (June) 302
 Albrecht Durer. Max Friedlander 249
 Ancient Egyptian, Assyrian and Persian Costume. M. G. Houston 146
 Chats on Sheffield Plate. A. Hayden 145
 Crome. C. H. Collins Baker 302
 Delphi. Frederick Poulsen 307
 Domestic Life in Scotland. John Warrack 46
 Etchings by Augustus John. Campbell Dodgson 45
 Four Irish Landscape Painters. Thomas Bodkin 98
 Goya. Jean Tild 310
 Irish Glass. M. S. Dudley 44
 Konsthistorika Sällskapet Publication 253
 Life and Collections of Thomas Howard, Earl of Arundel. M. F. S. Hervey 306
 Lustre Pottery. Lady Evans 252
 Medici Society's Prints 146
 The Miniature Collector. Dr. G. C. Williamson 310
 Modern Colour-Print. M. C. Salaman 98
 Nollekins and his Times. J. T. Smith 253
 Old Bristol Potteries. W. J. Pountney 308
 Old English Furniture. MacIver Percival 310
 A Record of European Armour. Sir G. F. Laking 251
 Romische und Romanische Paläste. K. M. Swaboda 201
 Russian Portraits. C. Sheridan 253
 Silver coinage of Crete. G. Macdonald 46
 Some Contemporary English Artists 145
 Twelve Water Colours by Rodin 144
 Ursprung der Christlichen Kirchenkunst 309
 The Vasari Society. 2nd Series, Pt. I 201
 Vision and Design. Roger Fry [ART] 82
 Witt Library Catalogue 98
 Zorn's Engraved Work. K. Asplund 250
 Reynier and Claes Hals. C. Hofstede de Groot 92; Pl. 93, 96
 The Rizā Abbāsī MS. in the Victoria and Albert Museum. T. W. Arnold 59; Pl. 63, 66
 The Saracenic House. Martin S. Briggs—I 228; Pl. 232, 236. II 289; Pl. 291, 294
 A Self-Portrait by Rembrandt. Roger Fry 262; Pl. 260
 The Textile Exhibition at South Kensington. Francis Birrell 166; Pl. 167, 170, 173
 A Tondo by Luca Signorelli. Roger Fry 105; Pl. 104
 Two Attributions to Carel Fabritius. Percy Moore Turner 221; Pl. 220, 223, 226, 229
 Two Bronzes by Nicholas of Verdun. H. P. Mitchell 157; Pl. 160, 161, 164
 Two Drawings by Aert Claesz. Campbell Dodgson 25; Pl. 27
 Two Newly-discovered Paintings by Michael Pacher. George A. Simonson 38; Pl. 42
 Two Pieces of English Fifteenth Century Embroidery at Lille. Pierre Turpin 74; Pl. 77, 80
 Two Rembrandt Portraits. Roger Fry. 210; Pl. 208, 211
 Two Watteau Drawings. R. R. Tatlock 156; Pl. 154
 An Unnoticed Byzantine Psalter. Mary Phillips Perry—I 119; Pl. 123, 126. II 282; Pl. 283, 286
 "Vision and Design." C. J. Holmes 82
 Vision and Design. D. S. MacColl [LETT] 152

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